

MUSICAL AMERICA

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EDITED BY

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Governor Brumbaugh of Pennsylvania Issues a Proclamation Urging the Organization of Marching Singing Clubs to Arouse the Nation in Answer to the Address Made in the House of Representatives at Harrisburg, by John C. Freund.

(By Associated Press)

Harrisburg, April 12.

Publicly commending the work of John C. Freund and others interested in community singing, Governor Brumbaugh, in a proclamation issued at noon today, suggests that marching clubs of singers be organized in every community in the State. "The moving masses of singing souls," he says, "will effectively summon all to loyalty and to sacrifice."

The Governor's proclamation follows:

Whereas, When a people is at war it is vital that they be united in spirit. There can be no severance of purpose. We must be spiritually in unison or we cannot nationally survive. There is no more potent power to mold the national will than song. Music is the language of the race universal. It has a meaning that finds interpretation and acceptance in all people. Music is supremely significant in unifying and arousing the American spirit. The rendering of music to our people is not enough. They must make music and become themselves the voice of America, calling to the world for justice, righteousness and victory. This soul-call will best univer-

salize itself if our people sing and march. The moving masses of singing souls will effectively summon all to loyalty and to sacrifice; and,

Whereas, Mr. John C. Freund and many others in this war crisis sense keenly this opportunity and have called upon our people to give effective and practical expression to the spirit of America in song and procession,

Now, therefore, I, Martin Grove Brumbaugh, Governor of the Commonwealth of Pennsylvania, do call upon and earnestly urge all of our people in all communities in this Commonwealth to organize marching clubs or singers. With flag and band to lead, let our children and our men and women march the streets of our cities and the paths of our people with songs of the republic and with stately hymns of religious fervor.

Let all lovers of music meet and plan to do this high service. Let all our people heartily co-operate. Let our municipal officials publicly commend the movement. Let our newspapers urge its importance, and let Pennsylvania be first and best in giving, by marching bands of singers, lofty expression of loyalty to God and to country.

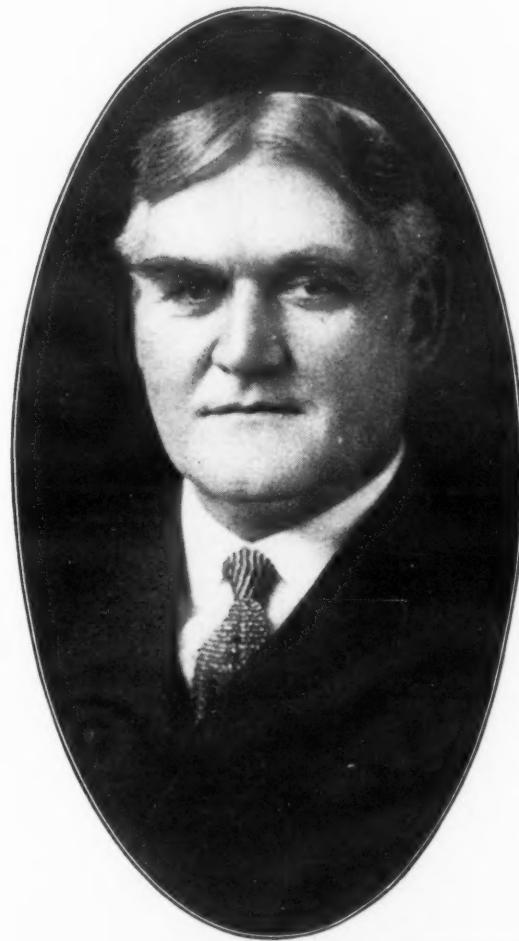


Photo by Gutekunst

HON. MARTIN G. BRUMBAUGH
Governor of Pennsylvania

It is believed Governor Brumbaugh's call on the patriotic sense of the people will result in the organization of musical clubs in every part of the State, which produced many similar bodies during the Civil War and the war with Spain.

PROMINENT EDUCATORS MEET AT NATIONAL CONFERENCE OF MUSIC SUPERVISORS IN EVANSVILLE, IND.

Whole Question of Music in Public Schools Discussed at Convention Which Brings Together Leading Factors in Country's Pedagogical Life—Ovation for John C. Freund, Who Makes Notable Address on Work Musical Alliance Is Doing—Otto Miessner's Discussion Arouses Deep Interest—Work of Local Schools Astonishes Supervisors

By L. EVA ALDEN

EVANSVILLE, IND., April 12.—The National Conference of Music Supervisors held its eleventh meeting in this city from April 8 to 12. It was a notable convention not only because of the large number of prominent persons attending, but because of the character of the work done, which was undoubtedly on a higher plane than ever before.

One who has never before seen this body of music supervisors together cannot fail to be impressed by the character and appearance of its personnel. Alert, clever, fine-looking men and women they are, who could hold their own with a similar select body of special-

ists anywhere, not only in appearance but in ability—a clean, splendid lot. Eager to accomplish its work properly, this conference is unique in allowing itself no play time until that work is finished, so all forms of recreation, such as automobile rides, etc., were postponed to the last afternoon of the convention.

A beautiful spirit of fellowship and sociability prevailed. It is the custom of this body to have some central meeting place for the dinner hour, which is one of the pleasantest features of the conference and results in closer relationships. Wholesome fun is indulged in—and there are some great fun-makers in this body—and the feasts are always

punctuated by much good music by soloists, as well as by the chorus of supervisors. Many beautiful new songs are introduced in this way and go from here over the country. It is a time also for the exchange of valuable ideas, for "picking each others' brains," as it were.

It is, moreover, a most democratic body, the big men and women mixing informally with the lesser lights like one big family. To mention only a few of many prominent persons of national reputation who stood out from the others at this conference were: The president, C. H. Miller of Rochester; John C. Freund, editor of *MUSICAL AMERICA* and president of the Musical Alliance of the United States; Osbourne McConathy, Northwestern University, Evanston, Ill.; P. W. Dykema, University of Wisconsin, Madison, Wis.; Hollis Dann, Cornell University, Ithaca, N. Y.; Karl Gehrkens, Oberlin College, Oberlin, Ohio; Charles Farnsworth, Columbia University, New York; Otto Miessner, State Normal, Milwaukee, Wis.; C. A. Fuller, Iowa Teachers' College, Cedar Falls, Iowa; D. R. Gebhart, Nashville, Tenn.; George Oscar Bowen, Flint, Mich.; E. L. Coburn, St. Louis; Dr. Frank R. Rix, supervisor of music in public schools, New York City; Frank A. Beach, Emporia, Kan.; Arthur Roberts, Columbus, Ohio; Laura Bryant, Ithaca, N. Y.; H. P. Giddings, Minneapolis, etc., etc.

Practical Patriotism of H. P. Giddings

Mr. Giddings was one of the conspicuous figures of the conference, not only because of his high standing in his specialty—public school music—but because of his remarkable exhibit of patriotism

which put his brothers and sisters at the conference to shame. At all times and in all places Mr. Giddings could be seen industriously knitting socks for the soldiers. It is said that he finished his ninetieth pair at this convention. He is an expert too, quite the equal of our most skilful grandmothers along this line. His needles fly and he doesn't have to look at his work, which is a marvel to some of the ladies who have to watch every stitch. It is said that Mr. Giddings is also fond of exercise and goes to school each day on roller skates. Wherever he was seen at the convention the crowd he was in was usually convulsed with merriment, while Mr. Giddings, the cause of it all, sat solemnly in the center.

In spite of the strenuous work of the conference, these true American men and women never allowed themselves to forget the great struggle "over there." The patriotic note was sounded again and again by frequent patriotic and war songs, by stirring references made by the various speakers, by the knitting women and "man," by the cablegrams and letters read from former members of the body now in France and finally by the supervisors' concert, which was a beautiful conception, beautifully worked out.

Southern Hospitality

The supervisors were much impressed with the warm hospitality displayed by the Evansville citizens from Mayor Bosse down. It was the true Southern hospitality. Citizens' automobiles were at the service of the visitors during the first

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PROMINENT EDUCATORS MEET AT NATIONAL CONFERENCE OF MUSIC SUPERVISORS IN EVANSCVILLE, IND.

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two days of the convention, while the city was strange, a courtesy never before extended to visiting supervisors and which was much appreciated. On the last afternoon of the conference the delegates were taken on an automobile ride about the city and in the evening were the guests of Mayor Bosse and Evansville at the concert by John McCormack at the Coliseum.

The Northern visitors were surprised to see the trees in leaf and lilac and fruit blossoms in evidence, although a cold, cutting wind sweeping through the valley most of the week belied the fact that "spring is here" and sent the Southerners shivering to warm corners.

From the windows of the convention headquarters, Hotel McCurdy, the weary visitor could find relaxation in "looking away" to Dixie across the broad expanse of the Ohio River.

As to Evansville

Evansville ranks with Pittsburgh, Cincinnati and Louisville in population, wealth, manufacturing and commerce. It is the largest exclusive winter wheat market in the world and produces more furniture in tonnage than any city in the United States. Its public school system is unsurpassed. It is one of the few cities in the country where instrumental instruction in music is furnished absolutely free to students, who study in classes taught by specialists paid from public funds. Although this branch of instruction was introduced only last October, a remarkable demonstration was given to visiting supervisors the first day of the conference of what has been accomplished in this time by children whose entire musical training has been

thusiasm, initiative and untiring efforts of Ada Bicking, the capable and popular supervisor of music in the Evansville schools, to whose personal endeavor is also due the fact that the eleventh National Conference of Music Supervisors was held in Evansville.

Everywhere among the citizens one heard enthusiastic and appreciative comments regarding what Miss Bicking has accomplished in awakening musical interest throughout the city as a result of the work in the public schools. It has been possible this season for the first time to have an artist course a success. That Miss Bicking has the backing of Mayor Bosse, who is not only a man of wealth and authority, but also a music-lover and a man of vision, may be another and very important phase of the story of Evansville's musical progress. Let music-lovers who are also voters take heed.

In addition to the demonstration of students' work in the instrumental department of the Evansville schools during the first day of the conference, an excellent showing was made of the regular routine work in the seventeen grade schools, as well as at the Rosencranz High School, where visitors observed classes in chorus singing, harmony and musical appreciation, conducted by Andrew Webster, and heard a half hour concert given by students, including numbers by the entire school body of sixteen hundred voices, directed by Ada Bicking, the High School girls' chorus of sixty voices, the male chorus of thirty-five voices and the orchestra of twenty-six pieces, all directed by Andrew Webster. The students gave an excellent account of themselves.

An interesting program of folk dances by pupils from the third to the eighth grades, directed by Julius Doerter, closed the afternoon's entertainment.

Folk Songs Given by Negro Students

The first day closed with a program of Negro folk-songs given by the colored schools and colored organizations of Evansville. It proved to be one of the most interesting features of the week, especially to the Northern teachers, to whom this large field of beautiful folk music is practically unknown. It is a fine thing that at least some of the colored educators are appreciative of its importance and are thus trying to preserve it among their own people.

The choruses on this evening, directed by M. C. Bryant and W. R. Ferguson, colored supervisors of music in the Evansville schools, sang unaccompanied with true intonation, admirable shading, perfect rhythm and clear diction. The beautiful, rich quality of the mass tone even in the children's chorus was remarked upon. The audience was enthusiastic over the work done, as well as over the beauty of the music itself, redemanding several numbers.

The forenoon of the second day of the conference was spent in observing demonstration teaching in three schools by the following visiting supervisors: Clara Thomas, Oak Park, Ill.; Ann Tringham, Calumet, Mich.; Laura Bryant, Ithaca, N. Y.; Mabel Glenn, Bloomington, Ill.; Inez Field Damon, Schenectady, N. Y.; E. B. Birge, Indianapolis, Ind.; T. P. Giddings, Minneapolis, Minn. This was followed by a demonstration of students' work in the Clark (colored) school.

More Co-operation Needed

At 2.30 p. m. the conference was formally opened at the Rosencranz High School by addresses of welcome by Mayor Bosse and L. P. Benezet, superintendent of schools. The latter said that there was need of better team play among musicians in order to place music where it properly belongs in the public school system generally. He said he was convinced that music is as important as any of the common branches and should be recognized by educators as a genuine contribution to education. He warned musicians not to submit to having music curtailed because of the war. It is as important as any other factor in the education of youth.

C. H. Miller, president of the national body of music supervisors, responded with a short address, in which he said that Indiana was one of five States requiring music in the high schools. He said that until pupils loved to take music and until the masses could sing as they should, the schools were not accomplishing all that they should. He said that the war conditions have taught the weaknesses in the present system and these



Photo by Mason

Some of the Officers and Directors of the National Association of Music Supervisors at Evansville, Ind.

Back row, left to right: James E. McIlroy, Jr., Treas.; P. W. Dykema, Chairman Publicity Committee; C. H. Miller, Pres.; Karl W. Gehrkens, Director. Front row, left to right: Elsie E. Shawe, Director; Ella M. Brownell, Secretary; Alice Inskeep, Director; Ada Bicking, Music Supervisor, Evansville. Taken at the entrance of the Rosencranz High School, where most of the sessions were held.

must be overcome. Community music activities have brought up many new problems. He advised that a council be formed among the supervisors similar to that in the N. E. A., which has achieved prominence.

Dr. Hollis Dann of Ithaca, N. Y., made a few remarks, expressing appreciation of the unusually warm welcome which Evansville had extended to the visitors.

Address by John Alden Carpenter

As Lee F. Hanmer, director of music for the War Department, Washington, was called for Government duty, he was unable to give his address on "Music in the Training Camps." His place was taken by the well-known composer, John Alden Carpenter of Chicago, who spoke on the same subject. Mr. Carpenter has been very active in promoting the interest of music in the naval training station near Chicago. He gave a short résumé of the rapid development of this new factor in army life, which is still in the experimental stage, although its need is acknowledged and its future place assured. Many new problems have come up which are not yet satisfactorily solved. In order to be more helpful to each other, the various music leaders in the camps are keeping bulletins regarding their work, recounting the success or failure of methods used. These are exchanged and are proving valuable aids to a more speedy mastery of the situation. A song book, containing the words of sixty songs which are best liked by the men has been published by the Government at a cost of three cents each for use in the camps. The men are taught the tunes either through hearing them thumped out on a camp piano, on some band instrument or by the voice. The men in the camps prefer, as yet, the popular songs to the better class and it is thought best to give them what they want, although an effort will be made gradually to improve the taste. Band arrangements of accompaniments for all the songs will soon be out.

Mr. Carpenter spoke of the need of proper leaders—men who are not only true musicians, but men who are diplomats; who have a gift for establishing relationships with the men; men who are quick to feel the mood of a crowd. There are now twenty-nine music leaders in the army and thirteen in the navy—a great lot of men and musicians, but this is only two-thirds enough.

The Y. M. C. A. recognizes the great value of music in its recreational phase in the huts.

Many more bands are needed to meet the new conditions; there should be increased appropriations for bandsmen, so that a better class of men will be induced to go into that branch of the service; band leaders should be commissioned. At present they have only civilian rank.

There is no age limit for band leaders for those over draft age. Fitness is the only requirement.

Some of the camp leaders are now in-

sisting upon the men memorizing the words of some of the old songs and also learning the "Marseillaise" in French as an aid in establishing more quickly closer relations with the men "over there."

Mr. Carpenter spoke of the marvellous effect of the great camp choruses.

As a compliment to the distinguished composer, the supervisors sang Mr. Carpenter's great war song, "The Home Road," probably the finest song the war has produced. The composer was at the piano, while Dr. Dykema directed.

The afternoon program closed with a delightfully informal talk on "Folk Dancing," by Elizabeth Burchenal, of Albany, N. Y., the author of the best book on "Folk Dancing," and probably the leading authority on that subject in the United States, if not in the world. Miss Burchenal sketched briefly the development of the movement for the revival of folk dancing, which movement started in Sweden in 1870, and in the United States in 1905.

Miss Burchenal urged that folk dancing be given a permanent place in school curriculum, so that the children may have the wholesome benefit of this form of expression and recreation.

At the close of the paper a large number of supervisors were taught several folk dances by Miss Burchenal, whose enthusiasm for her subject was most contagious.

An informal banquet was held at the Vendome Hotel at seven o'clock, after which a concert was given at the High School by grade pupils from the Evansville schools and the Princeton Public School Glee Club.

The visitors were unanimous in praise of the fine work done under Miss Bicking's direction, commenting up the remarkable purity and clearness of the high tones—the children taking high "C" several times with perfect ease—the flexibility of the tone and the exquisite shading. About 500 children took part in the evening's entertainment.

After a short discussion of Evansville music a short program of beautiful folk-songs, prefaced by a few illuminating remarks, was given by Walter Bentley Ball, baritone, of New York.

Mr. Ball is an enthusiast upon the subject of the folk-song, upon which subject he has specialized for some time. He is also an enthusiast upon the subject of musical education in the schools and has come to the realization of the truth, which Mr. Freund has so aptly stated, that if we are to have a musical nation we must begin with the children. A paper on "Recreational Music," by C. A. Fullerton, Iowa Teachers' College, Iowa, followed.

The department of music in the Iowa Teachers' College reaches over 2000 teachers a year through thirty-five or forty school centers in the outlying district of Cedar Falls, where it is located.



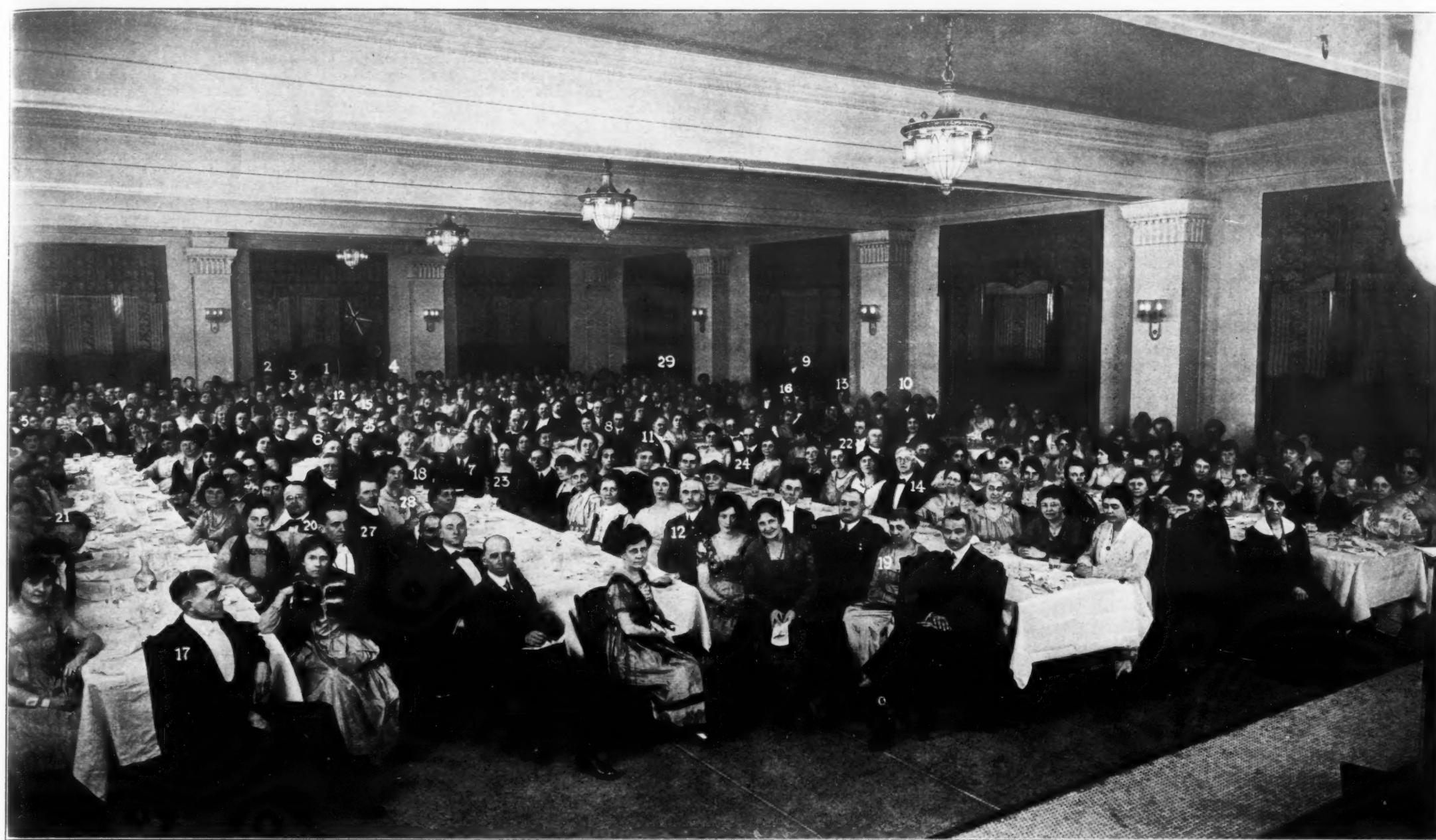
Photo by Mason

C. H. Miller, President of the National Music Supervisors' Association, Whose Fine Executive Ability Won for Him High Praise from the Supervisors

in the schools, with only one class lesson a week. Children from ten to sixteen years of age played astonishingly well in violin classes directed by Otto Puder, J. Mitchell Humphries and Ada Bicking, while cornet, trombone and saxophone classes were conducted by Paul Baldwin, the instructor, who, by the way, has the mathematics classes in the High School—a curious combination. Mr. Baldwin also directs the elementary and advanced students' bands, which made an excellent showing. One half credit a term is allowed High School students for this instrumental work and for musical appreciation and full credit for harmony.

That Evansville has advanced thus far beyond most of her sister cities in giving music study a place of importance in her school curriculum, is due to the en-

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Formal Banquet, National Conference Music Supervisors, Evansville, Wednesday Evening, April 10.

A few of the prominent persons present: 1, John C. Freund, Editor *Musical America*; 2, C. H. Miller, Pres. Nat'l Music Supervisors' Ass'n; 3, Ada Bickling, Supervisor Evansville Schools; 4, Peter W. Dykema, University of Wisconsin, Madison, Wis.; 5, Karl Gehrkens, Oberlin Conservatory of Music, Oberlin, Ohio; 6, Frank R. Rix, Music Supervisor, New York City; 7, C. H. Congdon, Music Supervisor, Chicago; 8, Albert Edmund Brown, President Eastern Association Music Supervisors; 9, James McIlroy, Jr., Pittsburgh, Treas. Nat'l Music Supervisors' Ass'n; 10, T. P. Giddings, Minneapolis; 11, E. L. Coburn, Saint Louis; 12, C. A. Fullerton, Teachers' College, Cedar Falls, Iowa; 13, Alice Inskip, Cedar Rapids, Iowa; 14, Edward B. Birge, Indianapolis; 15, Catherine Zisgen, Trenton, N. J.; 17, H. O. Ferguson, Lincoln, Neb.; 18, Lucy Robinson, Wheeling, W. Va.; 19, Ann Dixon, Duluth, Minn.; 20, J. R. Small, Chicago; 21, W. H. Lebo, Hamilton, Ohio; 22, C. C. Birchard, Boston; 23, Bessie R. Shipman, Akron, Ohio; 24, Arthur Mason, Columbus, Ind.; 25, Ada M. Fleming, Chicago; 27, Osbourne McConathy, Northwestern University, Evanston, Ill.; 28, Ella M. Brownell, Sec'y Nat'l Music Supervisors' Association; 29, Hollis E. Dann, Cornell University

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It also does the music work in fifteen county institutes annually. The aim is to make the work in these centers and institutes educative as well as inspirational. Direct contact with the children of the districts is had at frequent intervals and the music of the study center is taught and inspected. It is an experiment station on a large scale. There is no way to camouflage pedagogical blunders here. To test out the educational methods, centers are chosen where the need is greatest and the opportunities poorest. The result has been a readjustment in the conception of school music in rural schools especially. Mr. Fullerton believes that the expression "recreational music" is full of promise. In the Iowa College a course in recreational war music was introduced at the request of the department of rural education. It is still in the experimental stage.

It is a three-hour course, running through a term of twelve weeks. It is required for graduation from the rural courses and may be substituted for six required terms of physical training. It has already brought significant results. The music is for recreational purposes only. The aim is to have students enjoy the music. The songs include folk-songs, national songs, rounds, carols, college songs, ballads, etc. Musical appreciation by means of the talking machine and the mechanical piano-players has an important place in the course. Singing games and folk dances are used to a limited extent in connection with the talking machine. How to use the talking machine in teaching music in the rural schools is taken up in detail. Students are not taught to read music nor the rudiments of music except as this is necessary in establishing good habits in singing. Teaching the time value of notes saves much time. Syllables, keys, terms of expression are ignored, but musical expression is most earnestly sought for. Good singing and musical enjoyment are the principal aims. The details involved in good singing are taken

up in connection with the songs and are not approached as formal studies. Enjoyment seems to increase as the singing improves.

A Preparation for Sight-Singing

One result seen from this work is that when students later enter the regular music classes they bring to them a background of musical experience, which is precisely what is needed. This work is a preparation for sight singing, not a substitute for it. It is a means of increasing technical skill rather than avoiding it. These students have not learned technical names, but they have mastered technical difficulties in singing the songs as they are written.

The talking machine is used in the rural schools not only as a means of developing an appreciation of music by listening to it, but by actively participating in its performance. The children sing with the instrument alternate phrases of beautiful songs. Sometimes the phrase is divided, the simplest parts being given to the children, while the machine takes the difficult part. Later the children take the difficult parts and finally sing the entire song with the instrument. All this time they are developing habits of singing in good time, in correct pitch and in light tones.

Recreational music gives to community singing a home base, helping immensely to create a favorable atmosphere for it. It emphasizes the right approach to school music.

After his experience in recreational music, Mr. Fullerton is firmly convinced that, if all vocal music in the public schools should be placed on the recreational basis and no one should be permitted to learn the rudiments of music until he had learned to sing accurately a good repertoire of songs well, a new era in music education, even in technical skill, would be inaugurated, and if all teachers would pursue that course with unswerving faithfulness for one year, turning all their skill in the direction of good singing, in large and in small groups, and singing individually, with

technical accuracy, good tone quality and musical expression, our nation would be born anew musically.

Mr. Miessner's Address

An address which made a profound impression was that on the subject, "The Place of Music in the Public School System," by W. Otto Miessner, director of the school of music of the Milwaukee State Normal School. Steps were taken by the officers of the convention to have Mr. Miessner deliver this address before the general session of the National Educational Association meeting in Pittsburgh next July. The following is a brief synopsis:

"Modern educators define education as a process by which the individual is socialized. It is the aim of education that the child, through individual instruction and social training, shall acquire qualities making for happiness, efficiency and capacity for social service.

"The social motive in modern education is shown in the stress laid upon vocational guidance and vocational education. It demands that each child receive a training commensurate with his native capacities. The new education is based not upon the three 'R's,' but upon the three 'H's.' This means that through the instrumentality of our public school system the individual shall develop to the fullest possible degree his native capacities of hand, head and heart.

"The newest note is that education shall help the individual to live not only the most complete adult life, but the most complete child-life as well; that it must supply the child with nourishment for present as well as for future needs. Since attendance at school is an actual part of child life as well as a preparation for adult living, we need first to determine 'the place of music in life' before we attempt to fix its place in the school curriculum."

Mr. Miessner then discussed the prominence of music in the home, the church, in the social life, in business and its powerful influence for patriotic sentiment at this time of national crisis. In this connection, he said, "Music of the right sort, more than any other factor, is going to keep up the morals that will win this war. If the songs our boys sing have the true ring they will crystallize and express the ideals for which we are fighting. While it is important, however, to keep the fighting man's morale at high pitch, second only in im-

portance will be the necessity of keeping the men who are left at home in the industries happy and contented, for these are to furnish the equipment necessary to win the war. Strikes at home may cause the loss of thousands of brave boys on the firing line. Now, if ever, it is vital that our working people shall be kept cheerful and loyal, confident and efficient. Whatever else we may deem it necessary to sacrifice, we must not yield up our music to the war-god. We can better afford to have more meatless and wheatless days, to cut down our indulgence in the material flesh-pots, than give up music, the food of the soul.

"In pointing out music's place in vocational life and its importance as a business asset, statistics were quoted from the 1910 census, showing that exclusive of physicians and elementary school teachers, more people are engaged in the music profession than in any single other profession; that counting the persons employed in the music trades as well as those in the professions a round of 2,000,000 people find their livelihood and support in some form of musical activity; that music is, in a business way, as important to the nation as the automobile industry, the boot and shoe industry, the woolen goods industry or the cotton and silk goods industries combined.

Music Takes Front Rank

"Foremost in our avocations, foremost in our industries, it must be conceded that music occupies a place of foremost importance in life. It should follow then that music must take a place of foremost importance in education, since education is training for complete living. Music instruction should be so organized and so presented as to provide for the avocational interests in music of the many, as well as for the vocational training in music of the talented few.

"The heavy cost of private musical instruction makes a musical education practically prohibitive to the children of the poorer class. Music training for the masses is justified because of the importance music occupies in real life.

Music's Present Standing in Public Schools

"Music in the public school has developed to a wonderful extent within the last decade. From Patterson's American

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Educational Directory for 1917 the following facts concerning the status of music in the public schools have been obtained: Out of 1928 cities with a population of 3000 and over, 1332 employ a supervisor of music and 596 do not; in cities between 1000 and 3000 in population, 789 employ a supervisor of music and 517 do not.

Music Training for Vocation

"It is when we come to the question of supplying complete and thorough in-

"In Appleton's 'The American Year Book' for 1913 statistics are quoted which show that a total of \$195,789,296 was paid annually for all kinds of secondary and higher education combined. \$220,000,000 was spent for musical education, not including about \$8,000,000 which was annually spent abroad by American students before the great world war. Practically \$25,000,000 more, therefore, is spent annually for music instruction alone than it costs to maintain all the high schools, normal schools, colleges and universities in this country. 'In the language of Arthur Farwell,

old man,' who, as Dr. Hollis Dann of Cornell University so truly said in introducing the speaker, 'has done more for the development of music in America than any other person.' Mr. Freund was followed with the closest attention and interest for more than an hour. The address was frequently interrupted by applause and at the close Mr. Freund received an ovation, the highest tribute the supervisors could give him to show their appreciation of what he has stood for in American music. It was like a Caruso night!

In his address Mr. Freund traced the gradual evolution of the propaganda he has been making through the country for the last five years and showed how the idea of the National Musical Alliance of the entire musical world and industries had come as a climax and had been largely influenced by experiences made in Washington since the war started. He showed how the idea of 'organiza-

gether and closed with an elegant poration in which he showed that the struggle now on in Europe was not one between Slav and Teuton, or as to whether Germania or Britannia should rule the waves, or whether France or Italy can recover their lost provinces, or to settle the trade rivalry between England and Germany, or even to make the world safe for democracy. It went deeper by far! It was in reality a struggle between a cold, brutal remorseless materialism, striving for world dominion, and the spirituals—the spirituals that humanity had been endeavoring to evolve through the ages. As these spirituals were, he believed, the ideal of a democratic form of government, it was incumbent upon all, now that the Star-Spangled Banner, our Old Glory, had been unfurled, to fall in and go—singing—to the fight—and please God—to victory!

At the close of his address the whole audience rose, applauded and gave the Chautauqua salute.

Mr. Freund had to come before the curtain a second time in response to the ovation given him.

Paper by C. M. Tremaine

The next speaker of the afternoon was C. M. Tremaine, director of the National Bureau for the Advancement of Music, on the subject of the "Music Memory Contest." He explained that the purpose of the National Bureau for the Advancement of Music is to spread the joy of music among the masses, not only among the cultured few. Mr. Tremaine believes that the reason that music is not understood or appreciated by a larger percentage, simply emphasizes the need for a more effective means of presenting it and for greater attention to it in our educational system.

John C. Freund Greeted at Banquet

Wednesday closed with a formal banquet and reception at Hotel McCurdy with about 300 present. The courses were interspersed with enjoyable solos by Charles Griffiths, violinist, of New Jersey, who is about to leave for an aviation camp; Mr. Lutto of Chicago, baritone, who was heard in a charming folksong group, and Caroline Hess, contralto, of Evansville, a delightful singer, who gave two numbers. John C. Freund was the honored guest and was called upon to make an impromptu speech, which he did in his inimitable way. Mr. Freund is a raconteur *par excellence*, and his deliciously funny stories and sparkling wit kept his hearers in a gale of merriment for twenty minutes. He received another ovation at the close, the audience again rising to its feet and giving the Chautauqua salute—waving handkerchiefs. Mr. Freund's entrance to the banquet hall was the signal for the greeting which this conference has used for those whom it would honor. Everybody sang: How d'ye do, Mr. Freund, how d'ye do; how d'ye do, Mr. Freund, how d'ye do? Is there anything you know that we can do for you; how d'ye do, Mr. Freund, how d'ye do?"

The entire banquet was enlivened at frequent intervals by impromptu chorus singing by the supervisors—and such singing! Can one ever forget it who has once heard the splendid tone of this large group of trained singers, and the effects they get? It sends a thrill up and down one's spinal column and brings a lump in one's throat. It is one of the great features of these conferences. Many times during the strenuous convention days, at all times and places, comes this wonderful, spontaneous, surging billow of tone, bringing rest and refreshment to tired nerves. It is worth going many miles to hear.

Just as the social hour was breaking up on Thursday evening in the lobby of the hotel, in came Major Fletcher of Camp Taylor, who was in Evansville in the interest of the Liberty Loan. Some one introduced him to the crowd, which responded with the greeting song, "How d'ye do, Major Fletcher, how d'ye do?" etc. Mounted on a chair, he made a wonderful little talk on the Liberty Loan, which moved everyone deeply. Some one started "America" and the great chorus joined in singing it with an impressiveness not often heard. It was a psychologic moment. Tears were streaming down the faces of the many in the crowd. "The Star-Spangled Banner" followed and then "Over There." Major Mitchell said with a tremor in his voice, "Oh, I wish the Kaiser could hear that." "He will," the supervisors shouted. Then a voice started "The Long, Long Trail" and, falling in line, the great body of musicians, 350 strong, marched through the lobby into the dining room, where the orchestra which was playing,



Some of the Speakers and Prominent Members of the National Association of Music Supervisors

Back row, left to right: Frank A. Beach, Emporia, Kan.; Arthur Mason, Columbus, Ind.; R. W. Roberts, Columbus, Ohio; D. R. Gebhart, Nashville, Tenn.; Otto Miessner, Milwaukee, Wis.; C. A. Fullerton, Cedar Falls, Iowa; Charles H. Farnsworth, Columbia University, New York; W. B. Kinnear, Larned, Kan. Front row, left to right: Peter W. Dykema, University of Wisconsin, Madison, Wis.; Dean R. G. McCutchan, De Pauw University, Greencastle, Ind.; H. O. Ferguson, Lincoln, Neb.; C. M. Tremaine, New York; Frank R. Rix, New York City; C. H. Congdon, Cincinnati.

struction in music for those musically gifted students who wish to pursue it as a major subject in a liberal arts course, or, indeed, as a vocation, that our schools fall short of fulfilling their entire obligation in society. The least that a school which makes any pretense at fitting its students for living an efficient life, which makes any attempt in the direction of vocational guidance, could do would be to allow musical students to substitute music work for subjects which they will never need and which they will promptly and properly proceed to forget the moment they leave high school.

"The school which desires to fulfill its entire responsibility should do even more than this. Our high schools to-day offer courses which lead to the colleges and to the universities, to the professions of law, medicine and theology; to the professions of mechanical, mining and electrical engineering; courses in business subjects; courses are given in cooking, in domestic science, in handiwork, in arts and crafts; our trade schools offer training for wood workers, for mechanics and machinists, in short, for all the trades. All of these courses are free to the high school student and the instruction and equipment are paid for by the taxpayers of the State.

"Why should not the boy or girl who is talented musically have the same chance as the boy with a bent for mechanics or the girl with a knack for sewing? Why should students in the State Normal School preparing to teach music as a vocation pay more than \$200 tuition annually, while students preparing to become artists, painters or sculptors pay only \$28 annually for their training? Why should the student of music be obliged to pay for private musical instruction at a great personal sacrifice to himself and to his family under a system that is uneconomical, when all other training is free? Why should not instrumental as well as vocal music be offered in all elementary and secondary schools, and the cost paid by general taxation, as other instruction is financed?

"The time is not far distant when every school system will establish a center for music instruction just as manual and practice rooms; children will be taught to play the piano in classes just as they are now taught to play the violin and other orchestral instruments in classes, and this instruction will be paid for by the board of education just the same as all other kinds of teaching. The following figures show conclusively that the present plan is too wasteful to be tolerated; the world war is teaching us to economize, and it will reach home in this as it has in other directions.

"This is our national judgment day in music.' What shall we do about it? Many State music teachers' associations have planned and had adapted (theoretically) certain music courses in the high schools; yet few principals have made music a part of the course of study in actual practice. They are the servants of the public and they are always ready to consider popular opinion and public demand.

What Music Supervisors Can Do

"It is a matter of fact that every new subject in our curricula has been added because of the demand of the public. How shall we create a popular demand for more and better opportunities in music in our public schools? Through organized effort! Through publicity! Make public addresses, write for the newspapers, for the magazines. Get in touch with parent-teacher organizations and the women's clubs. If there are no such organizations help to start one. Circulate petitions; get the support of taxpayers interested in music; get the co-operation of music publishers, dealers and private teachers; show them how the spread of the music gospel is to their interests as well as to those of the public; interview school officials and members of the Legislature. Let us demand action, legislation, if necessary.

"When the State assumes the responsibility of caring for the musical training of its youth, our reputable private music teachers may be taken into the school system, where they will fare better for having a regular income and for being in touch with education along other lines. There will be greater opportunities for artists and teachers than ever before, because more and more people will come to love and to value music. Conservatories of music will then bear the same relation to the music departments of our State institutions as other private schools and colleges, such as Smith and Vassar, Yale and Harvard, now bear to our State institutions.

"Music teachers who become part of a broad educational system will come to see that all education, to be efficient, must be related with every-day life. They will come to see music in relation with other educational activities. They will not outline their interest merely to the work of the studio or of the class room. They will become musical missionaries, imbued with the spirit of art, and they will carry its message to all the people."

Mr. Freund's Address

At 1:30 p. m. a very spirited address, "Saving Lost Motion," was given by the eminent editor of MUSICAL AMERICA of New York, John C. Freund, the "grand

tion," which had been applied to practically every human activity, never seems to have been thought of by those engaged in the musical world. There were, it is true, he said, any number of worthy organizations in the industries, in the musical field, doing good work, but each moving in its own orbit and working absolutely independently of all the others, so that when the time came that a concerted effort was needed, there was no one to represent the million or more people engaged in teaching music or making music.

One of the reasons, he said, why professional musicians had no influences with politicians, legislators, school boards, was simply due to the fact that they were negligent of their civic duties. They neither registered nor voted—in



Ada Bicking, Supervisor of Music, Evansville Public Schools

fact, they concerned themselves only with their particular profession.

He then recited the main objects of the new Alliance and laid particular stress upon the need of first taking music itself out of the rut in which it had lain for years and placing it on the high plane where it belonged as a vital factor in the national, civic and home life. He drew a vivid picture of the part that music is playing during these war times, urged greater co-operation among all the musicians, told them frankly that the time had come for them to stand to-

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PROMINENT EDUCATORS MEET AT NATIONAL CONFERENCE OF MUSIC SUPERVISORS IN EVANSVILLE, IND.

[Continued from page 4]

for dinner at once changed its tune; all the guests caught the spirit and from the lobby to the mezzanine floor and back again went the "long trail." It was a great moment.

Thursday's proceedings were opened by a scholarly report of the Survey Committee for the National Supervisors' Conference, by Charles H. Farnsworth, Teachers' College, Columbia University, "Making a Music Survey." A fuller account of the work being done by this committee will be published later. The members of this committee are: C. H. Farnsworth; C. A. Fullerton, Cedar Falls, Iowa; Stella Root, Normal School, St. Cloud, Minn.; P. W. Dykema, Wisconsin University, Madison; Dr. John Withers, superintendent St. Louis public schools. It is a committee of investigation, whose work will have a far-reaching influence.

The remainder of the morning was given to discussion of the above report.

Round Table Conferences

Thursday afternoon was entirely given over to three Round Table Conferences, one on "Normal Schools and Other Training Schools," Karl Gehrken, chairman. The principal speakers were Frank A. Beach, Emporia, Kan., and Alice Inskeep, Cedar Rapids, Iowa.

Mr. Beach, director of music of the Kansas State Teachers' College, gave a report on the music requirements of the curricula designed to equip teachers of various grades in the public schools. He reviewed the music sources of the Carnegie Foundation and recommended an increase in the amount of music required. Mr. Beach specially stressed the importance of establishing distinction between music work of college and sub-college grade. He urged the requirement of piano training—the playing of simple accompaniments of all primary and kindergarten teachers, advocating the adoption of the Emporia plan of class lessons in piano given by advanced piano pupils, who in turn should receive credit in "practice piano teaching," applicable as credit on any certificate or music degree course.

Miss Inskeep read a paper full of helpful suggestions as to how the supervisor can help the grade teacher most efficiently.

Another Round Table held at the same hour was devoted to "The Grades." Caroline Bourgard, Louisville, was chairman. The subjects discussed were: 1—"How to Increase the Efficiency of the Grade Teacher," Miss Woody, Anderson, Ind.; 2—"The Wider Use of the Talking Machine," Helen Boswell, Louisville; 3—"Instrumental Music in the Grades," John Koch, Norwood, Ohio; 4—"Tests and Measurements," Stella Root, St. Cloud Normal, Minn.; 5—"My Ideal of a Successful Supervisor," C. M. Zisgen, Trenton, N. J.

The third Round Table considered the "High School Chorus," T. P. Giddings, chairman, Minneaois.

E. L. Coburn, St. Louis, opened this discussion with an excellent paper on "The Importance of the High School Chorus—Shall It Be Compulsory or Elective?" E. L. Baker, Minneapolis, read a most practical and suggestive paper on "Organization in the High School Chorus." E. B. Birge, supervisor of Music, Indianapolis, in a short paper on "Material and Use of the Voice," said that the songs of the people of the type included in the "Fifty-five Community Songs" should be a part of every term's work; that every concert program should include music of this sort, as it is indispensable to the life of our people in school and out. Art music of the best class should be studied as well; the finest part-songs and glees of the foremost composers; choruses from the great oratorios, operas and cantatas should be used so far as the voices of the High School students will permit. Many of the best cantatas, both sacred and secular, and many of the best light operas can be studied and given entire by High Schools. Whatever the music, it should be studied from the standpoint of an appreciation of the music on the part of the students and not primarily for the sake of the art; or, to put it differently, the music is for the students and not the students for the music.

On Musical Appreciation

H. O. Ferguson, supervisor of music in the public schools of Lincoln, Neb.; head of the public school department of

the University of Nebraska and president of the Nebraska Teachers' Association of Music Supervisors, read a paper on "Appreciation of the Music Sung."

Mr. Ferguson emphasized the importance of pupils learning to appreciate the best music by actually participating in it rather than by just being told about it, although he believes that teaching music appreciation as such is also valuable, if not overdone to the sacrifice of the music itself. Pupils should be given music of sufficient difficulty to arouse their energy, but not beyond their ability to perform. Interest aroused quickly by external influences does not mean

I believe that all appreciation must be based upon performance, but I am very sure that there is a certain intimate knowledge, a certain type of added appreciation for great choral works, which comes from actually studying them as part of a chorus producing them."

There are many high schools, however, where it would be very unwise to attempt oratorio work because the students are not ready for it. Dr. Dykema said: "I believe that the foundation of all appreciation of the more involved choral works is to be found in such material as we have presented in our collection of songs for community singing. Until one is well grounded in the simple harmonic progressions of the ordinary folk song, he certainly is not ready for involved music."

Father and Son Idea

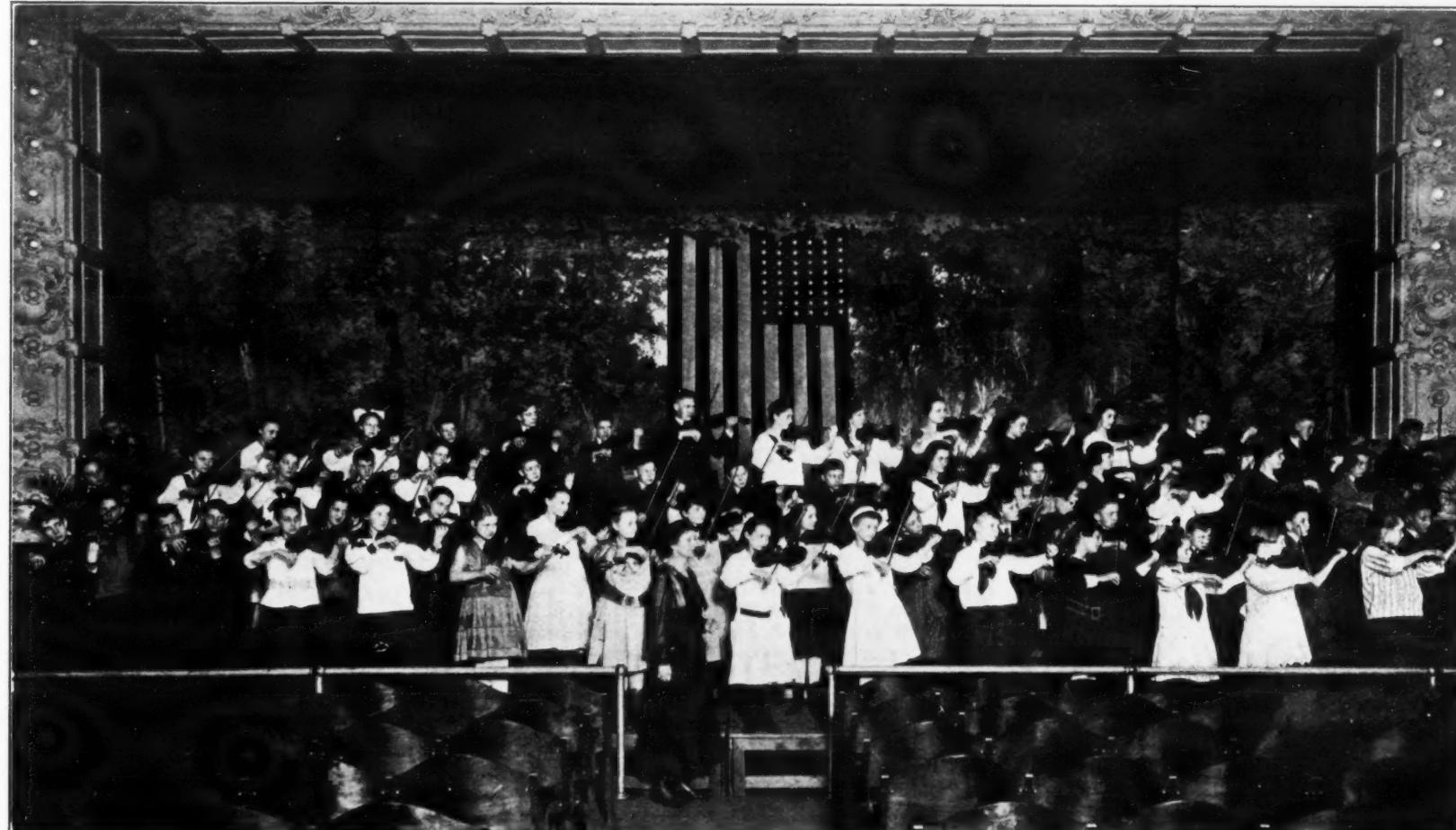
Another important phase of this subject is the application of the father and son idea to the problem. It is very desirable to provide activities in which the

before heard such a big chorus under such a director, a new vision of the marvellous possibilities in Community singing. It can be made art of a high order.

"Essentials in School Music," by D. R. Gebhart, Peabody Institute, Nashville; and, "Are We in Danger of Following the Fads?" by H. C. Davis, Yonkers, N. Y., were two papers full of interest to the supervisors.

"The Junior High School," was the topic for the next three papers. The speakers were: P. W. L. Cox, principal of the Ben Blewett Junior High School, St. Louis, on "The Principal's Viewpoint"; Eunice Ensor, Detroit, subject, "Its Effect on the Chorus Situation," and Helen Garvin, Rochester, subject, "The Possibilities for Vocational Courses in Music in Junior High School."

Mr. Cox's paper aroused a lively discussion regarding the kind of music that ought to be used in the schools—whether it should consist of art music entirely or whether the popular element should be



Fifty Violin Students from the Graded Schools of Evansville, Ind., Whose Remarkably Good Playing After Only Five Months of Instruction, One Class Lesson a Week, Delighted the Supervisors. Ada Bickling, Director, in Front

sustained interest. It is one thing to catch attention, another to hold it. The aim should be to make true music-lovers of the masses. The hope for the future lies in the millions of school children. It is no small task to make intelligent music-lovers of our children, surrounded, as they are, on all sides by pernicious influences that tend to lower the standard of musical taste.

"We need better and more great choral societies to act as models for the coming generations. The solo mania is abroad and it is an enemy to ensemble singing."

Dr. Dykema's Address

Dr. Peter W. Dykema, director of music in the University of Wisconsin, followed with a paper on "The Relation of the High School Chorus to the Community at Large."

The substance of Dr. Dykema's address was the following: The logical result of training in singing in the grades is enjoyable singing in the high school. The logical outcome of singing in the high school is the continuation of singing by adults both individually and in groups. One test then of the value of the high school chorus is found in the effect upon the individuals whom it sends out. There are two functions it can perform—first of all, the giving of enjoyable concerts for the general public; a second means is the effect it produces upon the individuals. Are they filled with a love of singing when they leave? A third aspect of the subject is the function of the high school chorus in preparing students to appreciate truly the great choral works of the world.

The great mass of our people finish their education in poetry, drama, painting, sculpture and, probably, in music, when they leave the high school. The musical knowledge and taste of the average community is pretty well limited by the types of material studied in the high school. Students cannot become acquainted with great choral works through phonographic reproductions.

"I have no desire to underestimate the wonderful contribution of the phonograph," said Dr. Dykema. "Neither do

growing generation can unite with their elders. Cannot the high school chorus offer one such means? Can we not expect such close co-operation between the school and the community that at the high school concert the fathers and mothers might be brought in to take the more extreme and taxing portions of the choral singing and to supply the quality while the more immature voices of the young people would furnish additional body? Later, parents and children should be associated in choral societies in the community. We must never forget that the high school is for most of our pupils the end of the educational regime, and that the way the twig is bent here, will determine the growth of the tree for the rest of its life.

Mrs. Lemmel Springs a Surprise

An informal banquet was held at the Hotel Vendome at 6 o'clock. One of the surprises between the courses was the singing of a fascinating group of new children's songs by the gifted composer herself, Helen Howarth Lemmel, who completely captivated her hearers by her clever impersonations of childhood in song.

The day closed with a concert complimentary to the citizens of Evansville given by the Music Supervisors' National Conference at the Coliseum. The theme of the first part of the program was, "Peace with a Sword," a musical interpretation of America in the war under the direction of Osbourne McConathy, of Northwestern University, Evanston. Russell V. Morgan and Paul J. Weaver were the accompanists of the evening.

Part two consisted of a group of songs, sung by Monica Graham Stults, soprano, who has a beautiful voice and who is a finished singer. She was heartily received.

Part three was devoted to Community singing by the big audience of 3000 persons, to whom this was a new experience. Under the leadership of that wizard of a director, Peter Dykema, the mob of green singers was producing effects that almost brought tears to the eyes, and how they liked it! It was wonderful and gave to those who have never

admitted. The consensus of opinion seemed to be that it is advisable to admit a certain amount of so-called popular music of the better sort to serve as "bait" to interest pupils later in a higher class. William Kinnear of Kansas, Peter Dykema, Oberlin College, and Hollis Dann, Cornell University, took part in this debate.

The remainder of the morning was devoted to business.

New Officers Elected

The following officers were elected for the coming year: President, Osbourne McConathy, Evanston; first vice-president, Hollis Dann, Ithaca, N. Y.; second vice-president, Peter Dykema, Madison, Wis.; secretary, Mabelle Glenn, Bloomington, Ill.; treasurer, James L. McIlroy, Pittsburgh; William B. Kinnear, Larned, Kan.; Glenn Woods, Oakland, Cal., a member of the board of directors.

A feature of the morning's program, which was not scheduled, was the singing of an interesting group of songs by Edward Charles Brown, president of the Eastern Association of Music Supervisors, and a baritone of note. He has been called "the American Wüllner." His fine voice and effective interpretations were a delight to every one. He was enthusiastically applauded.

An interesting and practical discussion of "Community Music" was the center of interest for the opening period of the last afternoon of the conference. Excellent papers were presented by Mabelle Glenn, Bloomington, Ill., subject, "Special Work in Bloomington"; George Oscar Bowen, Flint, Mich., subject, "Community Work in Flint." Both of these papers are so full of suggestion to all cities struggling with this new problem that they will be published in full in a later issue of MUSICAL AMERICA.

At three o'clock the supervisors were taken on an automobile ride by the citizens.

McCormack Concert

The Eleventh National Conference of Music Supervisors was auspiciously

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PROMINENT EDUCATORS MEET AT NATIONAL CONFERENCE OF MUSIC SUPERVISORS IN EVANSVILLE, IND.

[Continued from page 5]

closed by a concert by John McCormack, assisted by Andre Polah, violinist, and Edwin Schneider, accompanist. The great auditorium was crowded to its capacity with the largest audience it had ever held. Mr. McCormack was in fine fettle, and, inspired by the large body of trained musicians and his splendid audience, he sang—well, he outdid McCormack! Flowers and an ovation were his reward. Mr. Schneider's accompaniments are always beautiful, and Andre Polah found favor with the audience.

The Supervisors were the guests of Mayor Bosse and the City of Evansville at this concert.

An Educational Council

The most important action of the Supervisors' Conference was the steps taken to form an educational council. The active members are to send in ballots naming the ten persons who they consider have done most for school music. These ten will be added to from year to year until a certain maximum number is reached. This council will organize by adopting rules under which they will act, the said rules to be approved by the Conference.

Their activities will be directed to conducting investigations and making reports on the various questions that arise in connection with music education. Their work will be advisory. They will not have any authority to assume any of the duties or functions belonging to the Conference. It is expected that they will organize into two or three different

committees, each committee working on its own particular subject, independently. Their tenure of office will be such that their investigations may extend over a number of years, if necessary, to complete their work.

This important step was taken as the result of President Miller's suggestion in his opening address. In accordance with his recommendation, also, the Constitution was amended so that the nomination committee of seven instead of being appointed by the president, is to be appointed by the president, vice-president and the five members of the board of directors, each appointing one member.

Resolutions were adopted by the National Conference of Music Supervisors to be sent to President Wilson, registering the support of the organization in the war and expressing the belief that the Conference will be able to help win the war by bringing together the mass of the people through community singing.

Throughout this eleventh conference the idea of social service was emphasized; and the need of the masses to have more music and better music brought into their lives. The democratization of music to supply this human need of the great majority ran like a "leit motif" through all the doings of this great body.

What wonderful possibilities for the future of music in America are just ahead when such an intelligent, wide-awake, splendid set of musicians, imbued with this great spirit of helpfulness to mankind, goes forth in the cause of music. There can be no limit to what it will accomplish. The future of "our America," in this respect, is assured. She will lead the nations.

MAYO WADLER AGAIN SHOWS STERLING ART

Youthful Violinist Discloses Fine Qualities in Second New York Recital

Mayo Wadler, Violinist. Recital, Aeolian Hall, Evening, April 12. Assisted by Bertha Klemen at the Piano. The Program:

Goldmark, Suite; Bach, Concerto in A Minor; Tscherepnine, "Poème Lyrique"; Arensky, Berceuse; Debussy-Hartmann, "La fille aux cheveux de lin"; Stoessel, Humoresque (for the first time); Coleridge-Taylor, Ballade (for the first time).

Mr. Wadler's second New York recital last week confirmed the impression made at his first concert recently that he is one of the serious young American violinists, who evince in their performance a realization of what their art means and an appreciation of the duty imposed upon them by their calling. It was refreshing to meet with a violinist who avoids the beaten path in making his program. Mr. Wadler virtually revived the Goldmark Suite, little heard here in recent years, and brought us new things in the Tscherepnine, Stoessel and Coleridge-Taylor pieces.

He has a graceful style, a well developed technique, an intensely musical feeling in his treatment of the music in hand. And in everything he does he maintains a poise that is remarkable in an artist of his years. For Mayo Wadler is young, and young artists only too often suffer from a lack of balance,

which manifests itself in an irritating deportment on the platform and eccentricities in the management of phrasing, *tempo*, etc. There is a fine sincerity in this violinist, a decided absorption in the music he plays and no exhibition of per-



Mayo Wadler, Who Gave His Second Recital in New York Last Week

sonal display at the expense of art. Whether he played Bach or Tscherepnine he was the artist, giving of his best to bring the meaning of the music to his audience. His attitude on the stage might well be held up as a model to young artists!

In the shorter pieces he was also admirable, playing Arthur Hartmann's exquisite Debussy transcription with great charm. Here is a piece that every violinist should make part of his repertoire! Perhaps the finest playing of the evening Mr. Wadler accomplished in the Coleridge-Taylor Ballade, a solid, sensible work, well worth playing. After the Stoessel Humoresque he added as an extra a transcription of Strauss's Reverie from his Op. 9 set of piano pieces and at the end of the program a number of encores to satisfy his listeners, who applauded him with enthusiasm.

Miss Klemen played the piano part in the Goldmark Suite capitally and was also efficient as accompanist. The Bach

Concerto Mr. Wadler played accompanied by a string quintet—Isidore Moskowitz and Harry Levey, violins; Frank Guowitsch, viola; Isaac Sear, 'cello, and Richard Cherkasky, bass. A. W. K.

LIEUT. HAENSEL RETURNS

Musical Manager Saw Four Months of Active Service in France

Lieut. Fitzhugh W. Haensel, just returned from France after four months' active service with the Intelligence Department of the American Army, brings the cheering news that everywhere among the British, French and American troops is the greatest confidence and determination that the enemy shall not break through the line.

"The spirit and bravery of 'our boys' is really wonderful," says Lieutenant Haensel, "and their only desire is to get into the thick of the fray and do their share in exterminating the Boche."

Lieutenant Haensel was obliged to return to this country because of a physical disability, the result of an operation of several years past, from which he had never fully recovered and which caused his friends much concern when he went into the service. His friends express the hope that he will be enabled to remain in New York and again take up his duties in the management of the artists on the Haensel & Jones roster.

Since his return to America Lieutenant Haensel is particularly delighted at the enthusiasm and response shown in connection with the third Liberty Loan. "Nothing," says he, "in connection with the war is more important than that this loan be oversubscribed and that everyone buy as many Liberty Bonds and buy them as often as they possibly can."

SIEGEL'S STRAD STOLEN

Instrument Valued at \$15,000 Taken from Apartment of Violinist

The police of New York are investigating the robbery of a Stradivarius violin belonging to Louis Siegel, the well-known violinist, who returned to America early this season after appearing jointly with Pablo Casals in a tour through Spain.

Mr. Siegel's apartment at 22 West Thirty-third Street, New York, was entered a fortnight ago and a double violin case, containing the Strad and a copy of it, was taken. The case contained also three bows, one of which was a Tourte. The violin was labeled: "Antonio Stradivarius, Cremonensis, Faciebat Anno 1724." It was in excellent condition, with a one-piece back handsomely varnished in a golden color. One corner of the back was noticeably worn. The instrument is valued at \$15,000.

CAMPANINI WON'T GO ABROAD

Wife Taken Ill in Havana and Impresario Abandons Proposed Trip

Cleofonte Campanini, director-general of the Chicago Opera Company, will not go to Europe this year. Mr. Campanini is at present in Havana, whence he intended shortly to sail for Cadiz, Spain. Upon arriving in the Cuban capital, however, Mrs. Campanini became seriously ill and the physician advised Mr. Campanini not to take the trip abroad. The head of the Chicago Opera forces has decided to remain in Havana throughout April and May. He will return to the United States to spend the summer.

MELBA RECEIVES TITLE

Diva's Red Cross Work Wins Her an Honor from King George

FRESNO, CAL., April 15.—Mme. Nellie Melba, the soprano, received word yesterday that a title had been bestowed upon her by King George of England in recognition of her work for the Red Cross.

She said she is now officially known as Dame Melba, Order of the British Empire, a title which gives her recognition at court as Lady Melba.

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ARTISTS SING TO SELL LIBERTY BONDS

Caruso and Others Appear On Streets Before Throngs of Cheering New Yorkers

Famous artists have volunteered their services to the cause of the third Liberty Loan and hundreds of thousands of dollars' worth of bonds were sold last week as a result of their labors. One of the features of the Liberty Loan campaign in New York is the appearance of distinguished artists, headed by Caruso, who personally sold a large amount of Uncle Sam's security. The front of the Public Library at Fifth Avenue and Forty-second Street, opposite MUSICAL AMERICA's offices, has been the center for free concerts given by the Liberty Loan Committee. Huge crowds were attracted on Fifth Avenue by the appearance of Geraldine Farrar and other Metropolitan singers, who gave of their services freely. The crowds greeted the artists with cheers and storms of applause. Among the artists who appeared last week, besides Caruso and Miss Farrar, were Lina Cavalieri, Ferrari-Fontana, Riccardo Martin and Lenora Sparkes. Lois Ewell of the former Century Opera Company, Henri La Bonte, Eddythe Jaune and two composer-pianists, Harry Rowe Shelly and James P. Dunn also gave their aid. On Saturday evening at the Waldorf Anna Fitzsimons and Frances Alda sang for the benefit of the sufferers in the Eastern war zone. Liberty Bond subscriptions were asked for in preference to money.

MAUD ALLAN BRINGS SUIT

Dancer Charges London Publisher with Libelous Use of Her Name

LONDON, April 13.—Maud Allan, the dancer, to-day began her suit for libel against Noel Pemberton-Billing, M. P., publisher of the newspaper *Vigilante*. As co-plaintiff with Miss Allan in the trial, which is being held at the Bow Street Police Court, is J. T. Grein, manager of the Independent Theater.

The charge made by Miss Allan is that in a recent article in the newspaper one paragraph coupled the dancer's name with an objectionable headline regarding performances at the Independent Theater.

Cadman Leaves New York to Return to His Home in Los Angeles

Charles Wakefield Cadman left New York on Friday evening, April 12, for his home in Los Angeles. Mr. Cadman was in New York for a period of two months attending the rehearsals of his opera, "Shanewis," at the Metropolitan Opera House. He plans to stop off in Pittsburgh and several other cities visiting relatives, before reaching Los Angeles.

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this edition transcends the limit of endurance, but in its allusion to the United States. This should appeal particularly to those of us who have been honestly trying to keep our love and appreciation of German music apart from the hatred and contempt we feel for all that Germany represents to-day. In this reference to us the introduction says: "Americans are a rabble of shopkeepers without culture, whose dull brains are exercised only over the coarsest buffoonery; their country, so wrongly called the land of 'unlimited possibilities,' is, on the contrary, the land of the most restricted possibilities, the country where the very lowest commercialism is the exclusive rule."

Let me add that this edition of Beethoven, well printed, has been issued at less than the cost of production, undoubtedly supported by state money, and is being sent widespread all over the world. We know that "the Huns," as they are called to-day, have gone the limit in brutality, but we did think that they would not go so far as to drag their immortal composers from the grave to use them for propaganda as vicious as it is false!

* * *

W. J. Henderson, the noted critic of the *New York Sun*, falls foul of our amiable friend Gatti-Casazza on the ground that Gatti does not have the correct version of the national anthem played at the Metropolitan. In this, says Mr. Henderson, Gatti is setting a bad example to other musical institutions.

I will agree with Mr. Henderson that if the national government has authorized and put its official stamp upon a certain version, that version should be used and played everywhere, though I scarcely think the matter has ever occurred to the genial Gatti. In fact, I would like to bet Mr. Henderson a *de luxe* set of his own works on music that Gatti does not even know that such an authorized and official version exists. I will go further and also say that I think that the great majority of conductors through the country, indeed, of musicians, do not know that a commission was formed, consisting of John Philip Sousa, Oscar Sonneck, formerly in charge of the Music Department of the Congressional Library, and Walter Damrosch, to make this version.

That the version has not been accepted is apparent by the admission Mr. Henderson makes, that he has not heard it played once, except by the Symphony Society Orchestra, conducted by Mr. Damrosch, who was one of the three who helped to make it.

In criticizing the version which is generally given in our public auditoriums, Mr. Henderson states that in the official version the raucous high note by the first trumpet in the phrase "Land of the free" is omitted on the ground that it never belonged to any proper version of our national anthem. The omission of this high note is, in my judgment, going to present a serious obstacle to the general adoption of the "official" version. There is scarcely a community in this country, however small, where they have not either a trumpeter or a soprano in training for that high note. The opportunity of the trumpeter might be abolished. He has other opportunities. But think of the feelings of the soprano who is kept as a kind of "army of maneuver" in leash, muzzled, as it were, so that at the proper moment she can get out that top note.

By the bye, was there not a popular song entitled "Sister Mary's Top Note," to express the aspiration of the average soprano to get out at some time of her life, at least, a top note?

* * *

Can it be possible, asks Henderson, that the reason the official version "characterized by dignity, largely attained by the removal of certain cheap rhythmic effects, evidently corruptions of the original form of government, has not been adopted by conductors generally, is the pitiable petty jealousies which exist among musicians and because one of the sponsors is another conductor?"

Mr. Henderson's question eliminates Oscar Sonneck, who is not a conductor. We have, therefore, John Philip Sousa and Walter Damrosch left. So far as Walter Damrosch is concerned, while he has managed throughout his life to collect the finest crop of enemies that one man by scrupulous and patient industry could assemble, no one for a moment would deny his eminence as a musician and the high place he holds in the estimation of the music-loving public as a conductor, even though that may be disputed by the musically elect. It is not my judgment that any jealousy of Walter Damrosch is responsible, if Mr. Henderson's position is justified, for the fact that the official version has not been generally used.

Every now and then Pierre V. R. Key, the music critic of the *New York World*, says something which touches the musical situation in a raw spot, and he does it in such an effective manner as to arouse my admiration, that he has not only the ability to state the case, but the pluck to put it into cold type. All of which tends to make his page, on Sunday, a valuable

So we by a process of elimination come to John Philip Sousa. I suspect that the fact that Sousa was selected to be one of those to make the official version is the real reason why it has not been accepted generally by bandmasters and orchestra leaders. The orchestra conductors look upon Mr. Sousa with amiable complacency as a composer of "popular stuff," as they call it. The bandmasters are undoubtedly jealous of him and of his success. The reason that I have for saying this is that whenever I have taken occasion to refer, in a kindly manner, to Mr. Sousa's unquestioned popularity and to the splendid work he has done for years as a composer of stirring marches, I have inevitably fallen foul of various people, some of prominence, who have taken occasion to berate me for my endorsement of Sousa. Some, indeed, have called my attention to the fact that Mr. Sousa's alliance with the editor of a certain notorious sheet in the concoction of a musical comedy for which Sousa furnished the music, which had considerable merit, by the bye, while the editor in question furnished a puerile and banal libretto, is the reason why he has fallen from grace in the minds of many who judge a man by the company he keeps.

However, whatever the reason, whether it be the elimination of the top note or jealousy of Sousa or opposition to Damrosch, the fact remains that, as Mr. Henderson truly says, the official version has not caught on. The fact that it has not caught on has placed our poor, dear Gatti on the "index expurgatorius" of the eminent critic of the *New York Sun*.

* * *

They do say that Ossip Gabrilowitsch may succeed Dr. Muck as conductor of the Boston Symphony Orchestra. Schmidt, the assistant conductor, you know, has been conducting the concerts since Dr. Muck was arrested and imprisoned.

Charles A. Ellis, the manager of the orchestra, has refused to be interviewed or to commit himself in the matter. In this way, of course, Mr. Ellis has resumed the sphinx-like attitude which he has always adopted, and which, had he preserved it during the unfortunate episode over the playing of the "Star-Spangled Banner," might have saved not only his reputation but a good deal of the trouble in which he involved not only Dr. Muck, but himself.

Gabrilowitsch has shown ability as a conductor. He is a man of unquestioned musical talent. He certainly is a pianist of the highest standing. In addition to all of which he has that broad education which makes him something more than a musician of distinction. While a Russian by birth, and having received his musical education in Petrograd and Vienna, he has been more or less connected with this country for the last twelve or fifteen years, and is entitled to special consideration through his marriage with Clara Clemens, the charming and talented daughter of the lamented and beloved Mark Twain.

In the announcements of Mr. Gabrilowitsch's possible succession to the conductorship of the Boston Symphony, there is a peculiar paragraph which states that "another candidate for the place, according to report, was Leopold Stokowski, leader of the Philadelphia Orchestra." Let me recall to you that some time ago, when you and I had a little trouble with our friend Stokowski, not, I trust, of a serious character, I stated at the time that the Philadelphians should not be too sure of holding Stokowski, because his ultimate aim, aided by his very ambitious and temperamental wife, was the conductorship of the Boston Symphony, and that he had been laying his plans for that position for a number of years.

Stokowski would fill the bill, no doubt, to general satisfaction. But I should be sorry to see him leave Philadelphia, where he has done so much good work and is greatly respected and admired by the great body of music lovers. However, his transition from Philadelphia to Boston would not cause any particular disruption in his social life or his mental opportunities. For the Philadelphians and the Bostonians are much alike in one thing, namely, that they sincerely believe, as did the Romans of old, that they are the elect of the earth, and that all others simply belong to what was called in the days of old, "the outer barbarians."

* * *

Every now and then Pierre V. R. Key, the music critic of the *New York World*, says something which touches the musical situation in a raw spot, and he does it in such an effective manner as to arouse my admiration, that he has not only the ability to state the case, but the pluck to put it into cold type. All of which tends to make his page, on Sunday, a valuable

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 122



Morgan Kingston, the Welsh Tenor, Had His Chance at the Metropolitan This Season and Made Good

contribution to the musical story of the time.

I notice that in last Sunday's issue of the *World*, I think it was, that Mr. Key, who has been writing a number of brief essays on the subject of "singers and singing," quotes John McCormack as illustrating and emphasizing one of Mr. Key's principles, namely, the necessity of resisting the common desire to sing with too much power. Here I am at one absolutely with Key and friend McCormack. Among the reasons that we do not have as much beautiful singing as tradition, as well as reminiscence, tells us we used to have, are first the tendency to force the voice, caused by the great increase in the number and power of the orchestra, which has been emphasized by the virility as well as genius of the great conductors, among whom Arturo Toscanini undoubtedly shines pre-eminent. Another reason is the baneful example set by certain singers who have gone about the world, and, by hanging on to a high note, which they forced, have obtained the applause of the "groundlings." Among these Tito Ruffo, the baritone, roared the loudest. I shall never forget some of his vociferous explosions. They almost rivaled the explosion of the gun with which the Germans have managed to hit Paris at a distance of seventy-two miles. Unfortunately, these vocal explosions are ruinous to the voice.

John McCormack says, very truly, when he is quoted by Key, that in his early days, when he was getting started, he recalled the temptation coming often to sing with a big tone. He had been told that his voice was agreeable in quality, so he tried to give quantity as well. Fortunately he awoke in time, and so resisted the temptation. What the public enjoys, says John, "most of all, is the smooth, pure and beautiful tone in the singing voice. Of course, it must have a certain power, certain volume."

It is the beautiful quality of tone of the voice that is not forced, as much as her coloratura, which is a leading reason why Galli-Curci is so pre-eminently successful with her public. It is also the reason why, I think, Caruso maintains

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

his marvelous popularity. He no longer sings with "the raw-beef tone," as I have called it, of his earlier years. He tempers all his effects, and so manages to entrance his audiences.

Old-timers, too, will remember another singer, the late Pol Plançon. What a delight it was to listen to him!

It would not, I think, be difficult to name some singers to-day who are beginning to lose their hold on the public, as well as the beautiful quality of their voices, from constantly straining it. Which brings me to the enunciation of a principle I have always endeavored to lay down, namely, that not only is there a physical limitation to the human voice in the sense that you can go on adding members to an orchestra, but you cannot go on adding power to the voice, and, furthermore, that "nature imposes no penalty on the rightful use of her powers." On the contrary, she makes them stronger and more beautiful, when her gentle authority is acknowledged.

The singers who never attempted to obtain the cheap applause of the groundlings, by forcing the tone, will live long

to delight those who hear them, while the singer who prostitutes his powers to arouse the enthusiasm of the unthinking or uncultured, is very apt to find the beautiful organ with which nature has endowed him a wreck long before he has reached maturity.

* * *

They say that in Boston they are now calling the Boston Symphony "the Swiss Family Higginson." You know that there was a book that used to be read by the children called "The Swiss Family Robinson." I say this because this is a joke that has been wished on me, and therefore needs an explanation. By the bye, did you know that Mrs. Higginson, the wife of the eminent banker who, through public spirit, has spent a vast fortune in maintaining the Boston Orchestra, is the daughter of Louis Agassiz, the Swiss naturalist, who lived for a long time in Cambridge, Mass.?

The joke is truly Bostonian, for it has that literary flavor which the good people of the Hub of the universe, as Boston has been called, so much admire. However, it gives me the opportunity to revive the old joke, that Boston itself, without the Boston Symphony Orchestra, would not be a city. It would only be a "state of mind," says

Your
MEPHISTO.

ploration, and young Seidel is not yet the greatest of artists.

He is a violinist of certain surpassing gifts and talents, nevertheless, and his acclaim last Sunday by a numerous, though not an overflowing, audience, equalled that of Rosen and fell only a little short of the demonstration over Heifetz. A representative violinistic contingent applauded tempestuously after the Vitali "Chaconne" and the Tschaikowsky Concerto and interlarded its hand-made plaudits with random shoutings. The newcomer took his honors with reasonable self-possession, though without diffidence. His appearance is decidedly more provocative of curiosity and murmuring comment than that of his two predecessors this season. His head is large, his hair accentuates a seeming disproportion between it and the rest of his body. His face wears an oldish look. He indulges in no smiles or joy-laden grimacings. For the rest he is almost amusingly short in stature—short enough to be still in knickerbockers. His manner has not the mystical impassivity or the rapt aloofness of Heifetz. But though he sways while playing, occupies himself with his violin during periods of rest and sometimes tears his bow from the strings defiantly at the end of a passage, the observer is not irritated with the sense of indifference or immodesty of which these things are so often symptomatic.

A Transcendental Technique

Von Bülow declared that an artist should first play correctly, then beautifully, then interestingly. Seidel plays correctly, for his is, all told, the transcendental technique observed in the greatest pupils of his master, the command of mechanism which makes the rough places so plain that the traces of their roughness are hidden to the unpracticed eye. It is true that his intonation is not invariably above suspicion. Yet the vacillations of pitch are in general of the hair-breadth variety, and, curiously enough, confined chiefly to octave work, double-stops in other intervals being almost infallibly in tune. His bowing has sweep, precision, and in rapid or dramatic passages a vigor that has nothing in common with rudeness. His wrists are amazingly light, as staccato passages are repeatedly indicated.

He plays beautifully, too, with tone

HOW CARUSO KEEPS YOUNG



Enrico Caruso Makes Merry with Members of the Metropolitan Chorus on His Way to Philadelphia

CARUSO has solved the problem of keeping eternally young, of warding off the persistent wrinkle and other earmarks of oncoming age. He does it by his ever present good nature. No matter what the trial, or how great the stress of surrounding circumstances, the distinguished tenor preserves his love of

making merry. Last week, as the Metropolitan Opera forces were leaving the Pennsylvania Terminal on their way to a Philadelphia performance, a photographer caught the tenor in one of these characteristic moods. The camera recorded him indulging in a pleasantries with one of the members of the company, who seems to enjoy the experience.

H. F. P.

Mr. Huber Heads Musical Committee of National Red Cross

Frederick R. Huber, business manager of the Peabody Institute of Music and manager of the Baltimore Symphony Orchestra, has been made chairman of the National Music Committee of the American Red Cross and is now engaged in arranging for transcontinental concert tours for three or four musical artists of distinction in connection with the great fall drive for funds. The recent highly successful tour of John McCormack, the tenor, the proceeds of which were turned over to the Red Cross, demonstrated the possibilities of adding substantial sums of money to this excellent cause through concert tours.

Gideon's Opera Talks Pave Way for Gatti's Boston Invasion

BOSTON, April 13.—In preparation for the approaching season of opera in Boston by the Metropolitan Opera Company, Henry Gideon is giving two talks at the Boston Public Library. At the first, given this afternoon before a large audience, Mr. Gideon discussed at some length the work which is to inaugurate the Boston season, Meyerbeer's "Le Prophète." He was ably assisted by Constance Ramsay Gideon, who delivered the story of the opera.

Dr. Goetschius says:

"I have gone through Mr. Borch's Manual of Instrumentation repeatedly and with extreme thoroughness. It is a truly valuable work, and certain to be of use to the student. I think it is excellent, and there can be no question of its desirability. I am delighted at having so useful a manual for my orchestration classes."

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ECHOES OF MUSIC ABROAD

Paris's Two Leading Opera Houses Duplicate a Special Répertoire Feature—Monte Carlo Hears New Opera by Director Gunsbourg—Two Americans Again to the Fore in a Beecham London Season—An Opera Without a Chorus by Native Composer Produced in England—Saint-Saëns An Inveterate Reactionary—French Writer Points Out How Best to Effect Regeneration of Musical Taste—Welsh Singers in Jerusalem

IT was a singular coincidence—if coincidence it was—that the directors both of the Paris Opéra and the Opéra Comique should have decided to make productions of Rameau's "Castor et Pollux" at their respective houses this season. As such duplications in matters of répertoire must inevitably prove unprofitable for one house or the other, it is a misfortune to the opera-going public when they occur, as half the effort might more justifiably be expended on some work not common to the répertoires of the two institutions.

It was hoped that either the Opéra or the Opéra Comique would forego its plan to breathe life into "Castor et Pollux," but both houses have gone ahead with their preparations. The Opéra's production has already been made, in fact, while the Opéra Comique has the early French classic scheduled for a spring hearing. Lucienne Bréval is to appear in this Rameau "novelty" at the Opéra Comique.

"Pénélope" is also to be given at the smaller house before the opera year is out, presumably with Mlle. Bréval in the name part, as Gabriel Fauré wrote the work at her suggestion. Gabriel Grovlez's "Maimouna" and revivals of Messager's "Fortunio" and Bruneau's "L'Attaque du Moulin" are other special features promised for the spring and summer end of the season.

At the Opéra Marthe Chénal seems to be the reigning favorite as *Monna Vanna* and *Thaïs*. Paul Franz, the tenor, has been singing there again after being absent for a long time on military service.

It is rumored that Louise Edvina will soon make a Paris reappearance at either the Opéra or the Opéra Comique. The Canadian prima donna, whose husband was killed at the Front last year, has taken an apartment in Paris.

* * *

New Gunsbourg Opera at Monte Carlo

Monte Carlo gave Director Raoul Gunsbourg's new opera, "Manola," a cordial reception at its recent première. Tito Schipa, the Italian tenor, and our old Metropolitan friend, Marcel Journet, had the principal men's rôles, while the name part was entrusted to a French-Canadian débutante, Graziella Dumaine, fresh from Jean de Reszke's studio.

* * *

No Chorus for True-to-Nature Opera

An English opera without a chorus has been produced in Liverpool. The composer is Dr. James Lyon and his work bears the title, "Storm Wrack." He works on the theory that all concerted vocal work should be eliminated from the score of an opera because, as he argues, in real life no two people engaged in conversation talk at the same time. He assumes, of course, that all opera characters are well-mannered.

The story of "Storm Wrack" is almost melodramatic enough to please Leoncavallo or Mascagni. The scene is a Breton fisherman's cottage on a stormy night. A neglected wife, *Margot*, has consoled herself with her husband's young partner; the opera begins with a scene in which she promises the young man's mother to give him up. When *René* learns this he protests his love, and has almost persuaded her to go away with him, when *Pierre*, the husband, surprises them.

There follows torment, argument and projected settlement by knives—the wife to the winner. The storm increases as the fight progresses; when the husband has the lover at his mercy a distress-rocket is heard. The two men rush to take their part in the rescue, but not before the wife avows a restored preference for the husband, the stronger man.

The composer's vocal writing is almost wholly melodic recitative, says *Musical Opinion*, but he "has a fund of grateful melody, which he does not fear to expend on the orchestral score, almost invariably happily disposed for the instruments, and herein is the life of his opera. There are melos—when the action is dry—in

the manner of Puccini when toying with the whole-tone scale, but these do not disable the composer's title to individuality, if not originality, of utterance. In that gift of warm and sensitive melody, used without stint, and yet with judgment, there is encouragement; if the

and not to stifle them. I try to make living things of the persons on the stage, but I do not hold it necessary for this to restrict them to declamation.

"What do I say, declamation? We go a step farther than that—whispering, and a step even farther still, and we



Photo Press Illustrating Service

American Singing Soldiers Give a Concert, Accompanied by Their Military Band, Before the Populace in Rome

character drawing is flat, the *dramatis personæ* of the librettist are no more than sticks to support an idea; but one may look confidently, so strong, nevertheless, is Dr. Lyon's sense of the theater, for an opera of native origin that will engage our ear as the works of the Italians do."

The hope is expressed that he will not handicap himself with his theory of true-to-nature opera.

* * *

Americans in Beecham's Company

Two American singers are again conspicuous as aides to Sir Thomas Beecham in making a London season successful—and his present season at old Drury Lane seems to be outdistancing all its predecessors in the measure of public response it is receiving.

Jeanne Brola, daughter of an American naval officer, and Robert Parker, the American baritone, are proving themselves worthy representatives of their home country in the foremost of England's opera companies.

* * *

Saint-Saëns as Reactionary as Ever

It came as an expression of his musical confession of faith, or rather as a reiteration of his already oft-expressed confession of faith—that letter written by Camille Saint-Saëns *à propos* the recent revival in Paris, after an interval of several years, of his "Henri VIII." The note has already been referred to here, but the London *Daily Telegraph* has quoted it in full, finding in it one more example of the old Frenchman's "ineradicable habit of speaking the plain, unvarnished truth as he sees it."

"I am curious to know," wrote the dean of French composers, now in his eighty-third year, "whether I shall be accused, as in days gone by, of a lack of conviction because I have the bad taste to follow my own ideas instead of adopting those of others. Airs, duets, actually a quartet, choruses—what an abomination! Conviction is a horrid word; method is far better. Since I wrote for the theater mine has never varied; I still hold that the singers are there to sing, the orchestra to support,

get to pantomime, and—the cinema! I regard the human voice as the most beautiful of all instruments, since it has the advantage of the animate over the inanimate, and so it is to it that the melody should be entrusted, not to the orchestra. This does not prevent the orchestra from commenting on the drama, or portraying the inner action, or expressing the inexpressible! Is there more than one in a hundred hearers who understands the language of the orchestra?"

The critic of the London newspaper already referred to sees in this letter proof that Dr. Saint-Saëns remains even now, as an octogenarian, as firmly as ever a "reactionary."

* * *

Another Hammerstein Hope Justified

Peru's principal contribution to the vocal wealth of nations, Margarita d'Alvarez, the contralto, who has steadily forged ahead since her début season at the old Manhattan until she has attained a commanding position in England's concert world, has come in for some criticism on the score of her choice of songs for her recital programs.

"Mme. d'Alvarez could lead the public whither she chooses," wrote one critic after one of her London recitals this season; "she has all the necessary charm, all the art and the gifts for it." And so, it is held, to be all the greater pity that when she can sing such widely divergent composers as Handel and Debussy so authoritatively as she does, she should waste her gifts on some of the "fillers" she uses in her programs.

Oscar Hammerstein had high hopes for his Peruvian contralto when he brought her here to alternate with Jeanne Gerville-Réache, and later he gave her further opportunities at his London Opera House. Subsequently she spent a season or two at the Boston Opera House, but latterly she seems to have taken root in England's music world.

* * *

How to Develop National Music

At a time when the musical life of the principal countries engaged in the

great struggle is menaced by the war-born tendency for each nation to turn in on itself to the exclusion of outside musical influences, it is wholesome advice for this country as well as England that is contained in an article written by G. Jean-Aubry pointing out the two roads open to England for her future musical development.

"There are two roads open toward the complete regeneration of musical taste in England," says this distinguished French writer in London *Musical Times*. "One way would be always to accept nothing but English works everywhere against everything, without troubling about the quality of the works so long as they were English, to reject as things of ill omen all that came from abroad, and to practise in the realm of music the policy of 'splendid isolation.'

"We have in France also people who would like us to follow this method. I am of those who never cease, from patri-

otie motives even, to protest against this procedure, the most dangerous of all. There would be no course more unprofitable for a country like France, which for more than a quarter of a century has been working for artistic liberation; still more so for England, whose duty it is now to be working at hers.

"To crouch behind a Chinese wall, to banish all that is foreign, to seek out one's old treasure, these by themselves are not enough to infuse new life into an art, to give it strong national character.

"There is another course which I believe would be more profitable for England as it has been for France, and which in spite of all chauvinism, is that we are pursuing now. This is to acquire an exact knowledge of all that is happening musically in other countries, to compare the results, and if necessary to get inspiration and new suggestions, which must be assimilated and applied in a national spirit. It is impossible to do without foreign music; for if, on the one hand, it would be advisable to restrict somewhat the importance given to German in favor of the study of national classics, yet, on the other hand, no musical education could possibly be complete without Bach, Beethoven, Mozart, Chopin. To banish the works of these composers would be absurd jingoism.

"In these days when political, social and other reasons make intercourse between nations closer than in former times, there is an instant exchange of ideas in the realm of art. No nation can escape this necessity. To shut the door tightly, to live entirely on one's own accumulated reserves, might mean fossilizing or dying of hunger. An art which is not part of life itself, nor subject to change with thought and feeling throughout the ages, is an art of Mandarins or Byzantines, and bears within it the seeds of decay, a simple *jeu d'esprit*.

"A new generation has arisen in England; this new generation takes a keen interest in all that is happening musically, not only in Germany but in France, in Russia, in Spain and elsewhere. These

[Continued on page 11]

American Début, Aeolian Hall, N. Y., February 15, 1918

FOREWORD

The sterling worth of a new American genius among violinists, whose criticisms attest the highest achievements attainable, following the first three appearances of MAYO WADLER in his own United States.

THE N. Y. TRIBUNE

A young and unusually promising violinist, Mayo Wadler, played for the first time last night at Aeolian Hall. A conscientious musician, HE POSSESSES THE FUNDAMENTALS OF A VIRTUOSO EQUIPMENT. His tone is solid and expressive, his intonation generally good, and his finger technic equal to all the demands of his program. He played the Wieniawski "Faust Fantasy" and the varied pieces with such amiable effect that THE LARGE AND GENUINELY DELIGHTED AUDIENCE DEMANDED REPEATED ENCORES.

THE N. Y. EVE. GLOBE

Mayo Wadler proved himself a musicianly young violinist in a recital he gave last night in Aeolian Hall. His intelligently arranged program began with Vitali's chaconne, with organ accompaniment, and gave him opportunity to display a broad, firm tone, feeling for the work, and a grasp of his instrument. In the Wieniawski "Faust Fantasy," which followed, he negotiated the exceedingly difficult harmonics almost perfectly. Later, in the "Muted Reverie," by R. Strauss, he gave evidence of true poetic feeling.

THE NEW YORK HERALD

Why does every young violinist tempt fate at his debut by playing Vitali's inordinately difficult chaconne as his first number? Mayo Wadler last night, played it, and the applause that rewarded him rang so true that he must have been convinced that he had met the ultimate test successfully. HE WAS KEPT BUSY BOWING ACKNOWLEDGMENTS FOR FIVE MINUTES.

Mr. Wadler's musicianship is sound, his technic is fluent, his intonation good.

Second Appearance in America, Jordan Hall, Boston, March 15, 1918

THE BOSTON EVENING TRANSCRIPT

Although Mr. Mayo Wadler is a young violinist, although he came little heralded to his first appearance in Boston yesterday, a large and concert-starved audience came to hear him in Jordan Hall, and by their loud applause indicated a very considerable enjoyment. Immediately discernible in Mr. Wadler's playing was a CERTAIN QUIET APITUDE, A JUST, SOBER, MUSICIANLY AND INTELLIGENT STYLE. His tone was pure, comely, agreeably unostentatious.

PHILIP HALE IN THE BOSTON HERALD

Mayo Wadler, violinist, played last night in Jordan Hall for the first time in Boston.

He has decided talent for the violin, he showed musical intelligence and an appreciative spirit.

In his performance of Wieniawski's composition, Mr. Wadler displayed marked facility and a command of varied musical expression. The smaller pieces were played expressively. This young man has the talent for the virtuoso's career.

An audience of good size was warmly appreciative.

THE BOSTON ADVERTISER

Although young in years, Mr. Wadler created the impression of a more mature musician. His bearing is that of ease, yet convincing in an unassuming positiveness which radiates from one who has something worth while to offer.

The Juon numbers were interesting, more particularly the melodious "Cradle Song" and the dreaming Reverie of Strauss also revealed the poetic side of the performer. HIS TONE IMPRESSED THROUGH ITS BEAUTIFUL QUALITY, ITS CLEARNESS, ITS RESONANCE, POISE, EASE OF EXECUTION, LIGHTNESS IN AND CONTROL OF THE BOW ARM, GOOD PHRASING, all stood forth.



Photos by Garo, Boston

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MAYO WADLER

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Second Recital in New York, Aeolian Hall, April 12, 1918

MAYO WADLER SCORES IN VIOLIN RECITAL

By SYLVESTER RAWLING in the *New York Evening World*

NEW YORK'S music season of 1917-18 has been marked by the presence of a galaxy of young violinists who have displayed exceptional talent and remarkable virtuosity. Not all of them were unfamiliar, and not all of them, although most, have been pupils of Leopold Auer. One of the exceptions is Mayo Wadler, pupil of Willy Hess, a New York boy, who gave a second recital at Aeolian Hall last night. His tone is suave and ingratiatory, his manner is unaffected. He played the Bach concerto in A minor to a string quintet accompaniment masterfully, as he did the Goldmark suite.

(Other newspaper notices will follow)

BARNHART'S BATON INSPIRES WILMINGTON

Large Community Chorus Sings
Spiritedly Under Visiting
Leader's Direction

WILMINGTON, DEL., April 10.—Harry Barnhart came over from New York last week to pay a second visit to the Community Chorus which he was so largely responsible for organizing. He soon had the largest community audience which has yet attended the weekly "sings" in the High School Auditorium, singing *con spirito* and departed amid a grand finale of applause and thanks.

The audience which greeted Mr. Barnhart numbered easily 1300 to 1500, filling virtually every seat in the auditorium, including the gallery. Many of its members had been waiting expectantly to see and hear him for the first time; others had met him upon his previous visit, when the nucleus of the community chorus in Wilmington was formed in the ballroom of Mrs. T. Coleman du Pont's residence. Nor were the newcomers the least disappointed in their expectations, for Mr. Barnhart had them all singing lustily within five minutes after he mounted the stage and called for the first song. Incidentally, he expressed high appreciation for the work which has been accomplished by T. Leslie Carpenter, local conductor of the chorus.

Twice during the evening Mr. Barnhart discarded all song books and after personally singing a few verses of soldier songs, he had the entire chorus singing them word by word from memory. He explained that of late he had been leading the troops at the various camps and impressed upon the audience here the necessity of having our men, when they go to France, sing something more representative of American music than "Over There," which he stigmatized as "trash," compared with "My Old Kentucky Home" and other songs which will stand the test, or have stood the test, of time. Another point he made was that it is well known that it was not possible to do the same good work in rehearsing part-songs after the community "sing" is taken out of doors this summer; the chorus should by all means give a concert indoors to show what could be done. This brought up the question of an auditorium large enough to accommodate several thousand persons in addition to the community chorus itself. Unfortunately, as has been pointed out in these columns before, Wilmington does not possess such a place. However, a fund of \$500,000, partly granted by the Legislature and partly given by public-spirited citizens, will soon be available, and it is part of the plans for the new building that it shall combine features of a general place of public assembly on a large scale, as well as meet the requirements of military needs.

Thus the community "sing" here has served not only to arouse a new and enthusiastic spirit of "get together, sing and win the war," but is acting as a powerful lever in emphasizing the absolute lack of a large auditorium for musical events on a large scale.

T. C. H.

Alexander Bloch Earns Plaudits in Two New York Appearances

At the People's House Auditorium, New York, Alexander Bloch, violinist, gave a recital on Friday afternoon, March 29, assisted by his wife at the piano. Mr. Bloch won high favor in the

Portland (Ore.) MacDowell Club a Force for Musical Progress in the Community



Photo by Bushnell

Some of the Officers of the Portland (Ore.) MacDowell Club. From Left to Right: Mrs. Donald Spencer, Treasurer; Mrs. Thomas Carrick Burke, President; Mrs. Warren E. Thomas, Vice-President

PORTLAND, ORE., April 4.—The fourth season of the MacDowell Club is especially noteworthy because of the great progress it has made. Numbering about 400 members, it is now one of the strongest and most influential musical bodies in this city. The last year has seen a great increase in membership and the musical activities have broadened in every way.

The club has worked with wonted zeal to advance interest in and promote the culture of musical art in this city. It faithfully supports the Symphony Or-

chestra, is vitally interested in community singing and directs concerts for the different high schools. Here it might be mentioned that the club arranged probably the largest "sing" on the Pacific Coast in the Auditorium last December, in which over 4000 people participated. It works in connection with the Opera Association, Music Festival Association and the Fosdick Commission for the benefit of the soldiers and sailors.

Plans were made to bring Percy Grainger this year, but as the Government withdrew him the only concert by an outside artist will be by Louis Gravereau.

The MacDowell members have bought

\$500 worth of Liberty Bonds and are prepared to buy as many more in the present campaign. They contribute to the MacDowell Memorial Association.

The pageant at Rockholm yielded \$500 for the Red Cross. At the bi-monthly meetings the programs given are of a high order.

The officers of the MacDowell Club are as follows: Mrs. Thomas Carrick Burke, president; Mrs. Warren E. Thomas, vice-president; Mrs. W. S. Babson, recording secretary; Mrs. Donald Spencer, treasurer; Mrs. H. H. O'Reilly, corresponding secretary.

AGNES BETHARDS.

Perform New March by Chiaferelli Dedicated to Strand Theater

The Strand Symphony Orchestra, Oscar Spirescu, conductor, played at the afternoon concerts for the week commencing April 15 Enesco's "Roumanian Poem" and Albert Chiaferelli's "Anniversary Festival March," composed and dedicated to the Strand Theater in commemoration of that institution's fourth anniversary. The soloists for the week were Rosa Lind, Dorothy South and Giovanni Camello. Rosa Lind and Giovanni Camello sang the finale of the first act of "Butterfly." Dorothy South sang "The Star," by Rogers, and "Love Is Best of All" from Herbert's "Princess Pat."

Pelham Bay Jackies Cheer Ethel Lyman Mackay After Recital

On Monday, April 1, Ethel Lyman Mackay gave a program of songs for the men at the Pelham Bay Naval Training Station, Pelham, N. Y. Miss Mackay, accompanied by Mary H. Emerson, has been singing for the men of the Army and Navy under the Y. M. C. A. auspices. Among the songs which Miss Mackay gave on Monday evening were: "The Star," Rogers; "There's a Wee House," Harry Lauder; "The Cuckoo," Liza Lehmann; "The Little Irish Girl" by Loki and "Carry Me Back to Old Virginny," Bland. The "Hut" rang with cheers of appreciation at the program's close.

Grant Music Credits in Public Schools of Asheville, N. C.

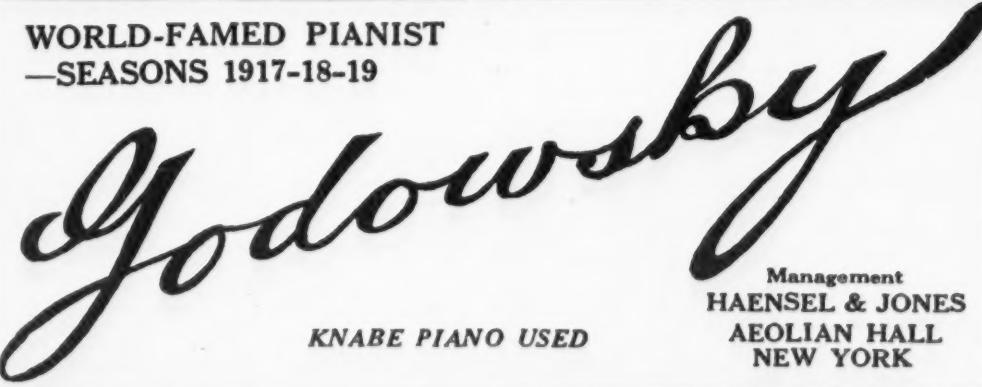
ASHEVILLE, N. C., April 9.—The school authorities of Asheville have placed their city in the van of progressive Southern towns by their recent decision to establish music credits in the public schools. Hereafter, musical study in the local educational system will rest on a bona fide basis and receive recognition as an integral part of the curriculum.

E. W. H.

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SUMMER TERM, Music Department, June 24 to August 31, 1918.

SUMMER TERM, Dramatic Department, June 24 to August 3, 1918.

The teachers who will be in residence during this special term are chosen for their fitness to give advanced instruction to those desiring post-graduate work.

Chicago has been called the big city summer resort. The weather is delightfully pleasant; the parks are most attractive, band concerts being held twice a week in most of them. The theaters are open all season, while Ravinia Park offers both grand opera and Symphony Orchestra programs; in fact, everything lends interest to a vacation. Michigan Boulevard, one of the most wonderful streets in the world, is only half a block from the Conservatory. The Great Lakes Naval Training Station and the great municipal pier entertainments are within easy car distance. Students can easily combine pleasure with serious work while with us. Our studios are large and beautiful and we have a school spirit of which we are justly proud.

Teachers in Residence

Among the members of our faculty who will offer instruction during the summer term are the following:

ELIAS DAY, Director of the Conservatory, will accept a limited number of advanced dramatic students, and also a class of advanced musicians. Mr. Day in his lectures before each class will take up the principles and technique of platform art, followed by demonstrations by the members of the class and criticisms by Mr. Day. The subjects discussed will include interpretation; repertoire, the selection of interesting material; the right arrangement of programs; how and where to find the right material; the value of originality and how to cultivate it; platform manner; the development of personality; the object of platform art from the standpoint of the audience; the relation of the artist to the audience, and other subjects of a strictly practical nature.

If you are ambitious to enter the concert field, it would be well for you to become acquainted with the requirements, and also for Mr. Day to become acquainted with you. He has started more young people on the road to platform success during the past ten years than any half-dozen teachers in America.

SIBYL SAMMIS-MACDERMID, dramatic soprano, ranks among the best teachers in this country. Many of Madame MacDermid's pupils come to her as a result of her public appearances, where she wins veritable triumphs. The large number of rising young singers among her pupils is the best testimonial of her method. She teaches her pupils not only how to sing, but how to study, which accounts for much of her great success as a teacher.

FREDERICK MORLEY, teacher of piano, stands very high not only as a teacher but also as a solo artist. He has traveled twice around the world, appearing in many of the principal cities. He is proving himself no less successful as a teacher of others who are ambitious to become concert artists.

KATHERINE HOWARD-WARD is teacher both of piano and organ. Mrs. Ward has been for several years organist of the great Sunday Evening Club meetings in Orchestra Hall, Chicago. She is a woman of rare intelligence and her pupils are equally well prepared for teaching as for concert work.

LEMUEL W. KILBY is a teacher of rare gifts and as a singer has held one of the best choir positions in Chicago year after year. The tonal surety and interpretative finish with which his pupils sing attest most convincingly the worth of his method of teaching. Mr. Kilby is in great demand as an oratorio and recital artist.

MAX I. FISCHEL, teacher of violin, instructs a large class year after year and has produced many great players. If results are to be considered, and nothing counts for more, Max Fischel must be pronounced one of the best teachers of violin in America.

ORA PADGET-LANGER studied for several years with Mme. Sibyl Sammis-MacDermid and also studied in Berlin. She imparts much of her fine art and personality to her pupils. As a concert singer she has met with great success, filling many return engagements.

CLARENCE V. NIXON is known as one of the best teachers of piano in Chicago. He is a graduate and post-graduate of one of the best conservatories in this country and later studied in Vienna three years under Theodore Leschetizky. Many of his pupils are filling important positions as teachers and others are equally successful on the concert stage.

MISS THIRZA MOSHER studied extensively in New York and in Italy, and has had ten years of successful experience as a teacher. The large increase in the size of her class from year to year is sufficient proof of her merits. All her pupils are equally well prepared for teaching or for concert work.

MISS LOUISE COZAD is a piano teacher of genuine merit. Her pupils acquire to a remarkable degree the art of piano playing as a means of expression, enhanced and intensified by beautiful tone production. Especial attention is given to the development of the feeling for rhythm, pulse, time; also many other qualities necessary to the sight reader and in the acquiring of musicianship for the professional accompanist and soloist.

FRANK H. BORSTADT is a teacher of flute, piccolo and saxophone. Mr. Borstadt has had experience with some of the best bands and orchestras in the country, and many of his pupils are now filling professional positions. He has a large and increasing following as a teacher.

ORANNE TRUITT-DAY understands thoroughly the teaching methods of Mr. Day, and is proving herself a most excellent teacher. In the organization of companies, the selection of their personnel, the finding of material for the programs, and the costume effects, her services are invaluable. Mrs. Day will accept private pupils during the summer term.

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Why Most of Them Failed.

If you are ambitious to enter the concert field, I should like to talk to you a little while concerning the requirements. During the past twenty years I have given interviews at the manager's desk to some twenty thousand young people who were desirous of doing work of this kind, and have given hearings to at least half this number (it seems more like a million!); and I feel therefore that I am prepared to say some things of interest to you and perhaps of profit. A fair percentage to whom I have given their first contracts have since taken high rank as grand opera singers or in other important positions. I take no less pleasure, however, in thinking of the much larger number who have earned an honest living in a most pleasing way. Unfortunately, many have been unable to do even that from lack of proper training. Thus it is that many young people, even the possessed of excellent talent, fail to acquire some things which are of essential importance.

It is commonplace to say that parents recognize the need of grace and charm of manner for their children in the drawing room; but all too often the parents of musicians seem to feel that any old way of appearing before an audience or getting on and off the stage is all right—just so they don't fall and hurt themselves!

The utter lack of personality, stage style, grace of bearing, originality in program building, the right sort of selections, effective interpretation; in short, the lack of all-around professionalism, has closed the door against a very large number of talented musicians. The concert field at one time, in what had been its most encouraging outlook, came well-nigh needing its final epitaph: "DIED FROM DULL MONOTONY."

Too many teachers were attempting to teach others to do things they could not do themselves, or may not have realized the necessity of doing. If the blind lead the blind both shall fall into the pit—(no, not both in this instance, but only the poor student who must find his way alone after the last lesson has been paid for). It was this "pit" business, this woeful lack of adequate instruction and training that first suggested to me the need of a school, but where were teachers to be found?

At about this stage of the game I began to hear some very unusual things of a certain man as a teacher, and made a journey of a thousand miles to hear a company he had coached. I found their style of program radically different, but very popular (and soon afterward widely copied by other companies). I then employed this new coach to "doctor" a company on the road of which the reports were bad. He spent only two days with them, re-arranged their program, added one new number, gave them a few hours of coaching, and presto! the company continued throughout the season with only good reports. So also with another company which was worse, but a week of coaching produced the same results.

A few other comments concerning this same teacher I will mention as follows: On hearing a young lady violinist, I commended her for certain qualities of style and interpretation, and she immediately informed me that she had learned these from the teacher referred to above with whom she had just finished a term of coaching. A piano teacher testified that she had learned more from him in one term of lessons as to how to make her work successful before an audience than during her entire course of study at a Boston conservatory. An enthusiastic young man came to my office to say: "We want you to hear our horn quartet numbers again—they are a new thing. We have been coaching with Elias Day!" "What does Day know about playing horns?" was my reply. "Day knows everything," he answered. (On becoming better acquainted with Mr. Day I found the young man's statement an exaggeration! but I was soon convinced that Mr. Day knew enough to make professionals out of amateurs, provided they did their share of hard work.)

This was more than ten years ago, at which time I knew Mr. Day but slightly. Voice pupils, dramatic pupils, instrumentalists and companies all gave the same testimony concerning his work. I therefore welcomed the opportunity to become manager of his coaching school. His phenomenal success has continued and increased from year to year. There have been seasons when more than fifty per cent of the readers and a large percentage of the musicians on the Lyceum platform, who were receiving as much as \$75.00 per week, and from that up to \$300.00 per week, have been former students of Mr. Day.

Out of Mr. Day's coaching school has grown the Lyceum Arts Conservatory. This is much more than a finishing school. It is no less a school for beginners. The children's department is large and flourishing. Instruction is offered in every branch of music and dramatic art. The faculty is the best in America for the fulfillment of our motto: "DEFINITE PREPARATION FOR A DEFINITE WORK." How well we have succeeded in this is attested by the facts. Within less than five years from the time the school itself was founded more than 250 young people have been started on their professional careers, either in platform work or teaching. Each member of the faculty was chosen with the distinct aims of the school in view. Each has contributed his or her important part.

The success of the school, from the standpoint of attendance, practical results secured, the number of young people who have been "born again" into a new life of accomplishment, and the fine spirit shown among students and faculty, mark this new enterprise as the most successful of its kind in America.

FRANK A. MORGAN,
President, Mutual Lyceum and Chan-
taqua System; Manager, Lyceum
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Piano



FRANK H. BORSTADT, Jr.
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American Composer Still Under the Rule of Europe, Says Mrs. Heckscher

"There Is No Native School of Music as Yet," Declares Philadelphia Musician—Racial Impulse of Individual Forces Him to Incline to Old World, She Asserts—Urges Creators to Obey This Inner Call

AMERICAN music, to paraphrase a distinguished English author and to express the conviction of Céleste de Longpré Heckscher, is simply a phase of European music. The environment of the New World has not as yet effaced the influence of the mother races; to allow these racial impulses unrestricted liberty without any obstructing thought of creating a national "American school," this is the legitimate function of the native creator who wishes to be true to himself, according to the Philadelphia composer. Illustrating this view Mrs. Heckscher explained:

"As for myself, I am drawn to the French school. My thoughts find readier expression in the informal modernism of the French. Others may find their media in the mold of the Russian, the German or the Italian, according to the instinctive predilection of the individual, or the choice may be broader, embracing several schools. We cannot deny the racial impulse and it is only by obeying our natural instinct that we can be truly American. When this eclecticism is finally assimilated, when we utilize the material passed to us by the creators of other lands and add something to it distinctly our own, then, and then only, can we lay claim to an American school. At our present period we are strictly composite."

While a strong admirer of the theories of Cadman, Farwell, Burleigh and other protagonists of the folk-song idea, Mrs. Heckscher is in doubt if a school founded on the thoughts of the Negro or Indian would be faithfully reflective of the American nation—a conglomerate of unresolved Old World elements.

Her Symbolic Opera

"Then your opera, 'The Rose of Destiny,' which is to be produced next month, is not to be 'the great American' opera?"

Mrs. Heckscher smiled. "The 'great American opera,' I believe, is largely a journalistic idea. Before we can have such a work we must have a school which is rooted in our soil."

"The Rose of Destiny" is a symbolic opera in two acts, which will be produced in the Philadelphia Metropolitan Opera House on May 2 by the forces of the Philadelphia Operatic Society and



From a painting by Ortiz-Schague

Mrs. Céleste Heckscher, Whose Opera, "The Rose of Destiny," Will Soon Be Produced

orchestra. The story, libretto and music of the mystical opera is her own creation.

Her "Rose of Destiny"

Mrs. Heckscher says frankly that the "Rose of Destiny" is not "pleasant." Some of it, she feels sure, will be found "awful," reflective as it is of the conflict of emotions. Very briefly, the story concerns the "Rose of Destiny," which is in the possession of *Fate*, whose anger is incurred by two *Mortals*, who try to obtain it without her permission. As punishment she bids her slave, *Misfortune*, dog the *Man's* footsteps. This event takes place in the *Abode of Destiny* in the Clouds. The following action takes place in the *Sphere of Mortal*:

"Some *Mortals* are found in gay pastime. The *Man* enters, closely attended by *Misfortune*. He is accompanied by his *Mother*, these two being the sole *Mortals* aware of his shadow. The *Woman* tells him of 'The Rose of Destiny.' He tries several times to give it to her, but each time *Misfortune* causes the Rose to wither because the *Woman* can take it. The *Woman*, unconscious of the *Man's* curse, is grieved and mystified at his constant withdrawal of the Rose, but when during the storm *Misfortune* confronts them both in a flash

Writes Libretto for Her Own Mystic Opera, "The Rose of Destiny," Which Is to Be Produced Soon in Quaker City's Metropolitan—Began Composing When She Was Twelve Years Old

of lightning, the *Woman* faints in horror at the revelation.

"*Misfortune* gives the *Man* his choice: to come with her alone, leaving the *Woman* in peace, or haunt them both. After a bitter struggle the *Man* decides to go alone with *Misfortune*, leaving his lady in peace. The closing scene reveals that his sacrifice for love has won 'The Rose of Destiny.'

Mrs. Heckscher has composed since early childhood; in fact, one of the dances in her opera was conceived by her at the age of twelve. Despite the firm protests of her parents, she persisted in her composition and piano study, securing her training in Philadelphia and in Europe. Stokowski, Stock and other conductors have produced her "Dance of the Pyrenees" and other orchestral works. Note! artists have taken interest in presenting her piano, violin and vocal compositions.

LOTTA MADDEN IN DEMAND

Gifted American Soprano Busy Filling April Engagements

Ever since her successful recital given recently in Aeolian Hall, New York, Lotta Madden, the American soprano, has been kept busy filling engagements. On Sunday, April 7, Miss Madden won applause in a group of Indian songs at a lecture given by Mme. Torplitz in the grand ballroom of the Hotel McAlpin. The singer was called upon at the last moment to substitute for Mme. Ober. The demonstrative applause gave evidence that the audience was not disappointed at the change. Miss Madden was also selected as the soloist at the Banks' Glee Club concert in Carnegie Hall on April 15. On the day following the soprano made her appearance at the Christening Festival and on April 18 she appears in a recital of Mabel Wood Hill's songs. For April 20 Miss Madden has been engaged as soloist for this month's Liederkranz concert and on the 22d she is booked to sing in the Bronx. Finally, on April 28, Miss Madden will be heard in Paterson, N. J.

Concert Given for Brooklyn Red Cross

Olga Sapiro, pianist, and Beatrice Horsbrugh, violinist, were heard in a concert given for the Berkeley Alumnae Auxiliary, Brooklyn Chapter of the Red Cross, at the residence of Mrs. Emilie Sherwood Harper on March 20. Miss Sapiro played Moszkowski's "Guitarre," Grieg's "Nocturne," Cyril Scott's "Danse Nègre" and Liszt's "Hungarian Rhapsodie No. 12," receiving warm praise for her interpretation. Miss Horsbrugh, a former pupil of Leopold Auer, was applauded for her interpretations of Weber-Kreisler's "Larghetto," Mozart-Auer's "Gavotte," Halvorsen's "Norwegian Dance," Tartini-Kreisler's "Variations on a Theme by Corelli" and Fiocco's "Allegro." Harry Howe Whittaker was the accompanist.

Verdi Company to Give Summer Opera in New York

Plans are being perfected for the presentation of Italian grand opera in New York by the Verdi Opera Company, G. Ingegneros, general manager, during the month of August. This organization has already appeared at Poli's Theater, Bridgeport, Conn.; at the Grand Theater, Trenton, N. J., and the new Bristol Theater, Bristol, Pa., and its productions have gained praise.

Katherine Stang, Violinist, to Be Heard in Recital

In a program, which will include works by Kriens, Wieniawski, Bach, Vieuxtemps and Kreisler, Katherine Stang, violinist, an artist-pupil of Christian Kriens, will be heard in a recital at Carnegie Chamber Music Hall on the evening of April 24. Mr. Kriens will accompany her.

MAURICE DAMBOIS EARNS SIGNAL PRAISE IN RECITAL

French 'Cellist Again Displays Arresting Artistry—At His Best in Sonata by Geminiani

Maurice Dambois, the admired young French 'cellist, gave a recital before a large audience in Aeolian Hall, Tuesday afternoon of last week. Mr. Dambois is one of the finest 'cellists now before the public, an artist to his finger tips and a consummate musician. He displays the finest characteristics of French artistic expression—the sense of values, the polish of style, the continence, the skill in uniting eloquent utterance with good taste. To his technical command the hearer remains largely oblivious because of its completeness. He played infallibly in tune last week, though the dampness of the day made the task difficult. And, though his tone has moments of readiness—what 'cellist's has not?—it was, on the whole, full, round and beautiful in cantilena.

His program included a Sonata by Geminiani, the Boellmann Variations and short pieces by Glazounoff, Cui, Rubin Goldmark, Bach and others. Nothing could have surpassed his playing of the first named—particularly of the Siciliana movement. How is it this wistful allegretto has escaped the clutches of the violin transcriber? It is a perfectly cut gem.

L. T. Gruenberg accompanied efficiently.

H. F. P.

APPEAR FOR PALESTINE FUND

Mme. Shomer-Rothenberg Aided by Mr. Kastner at Aeolian Hall

Mme. Shomer-Rothenberg, mezzo-soprano, assisted by Alfred Kastner, harpist, sang at Aeolian Hall on Thursday evening, April 11, for the benefit of the Palestine Restoration Fund. The singer's voice proved of pleasing timbre, but her technique left much to be desired. A tendency to leave the pitch and some undesirable mannerisms in delivery were apparently counterbalanced, however, in the appreciation of an enthusiastic audience by her undoubted dramatic feeling and ability to convey dramatic values. Mr. Kastner's harp solos displayed excellent technique as well as charming sentiment and were joyfully received.

C. P.

Ewan Williams Delights Colorado Springs Recital Audience

COLORADO SPRINGS, COLO., April 1.—Although well known to local music patrons through his talking-machine records, Ewan Williams, the Welsh tenor, had never been heard here previous to his recital at the Burns Theater on March 22, under the management of Willett Willis. On this occasion this sterling artist completely won his hearers with his virile voice, delightful manner and happily chosen program, the latter given entirely in English. The program contained three arias by Handel; "Inter Nos," MacFadyen; "The Moon Drops Low," Cadman; "Pipes of Gordon's Men," Hammond; "Israfel," Huhn; "Ah, Moon of My Delight" from "The Persian Garden"; "Onaway, Awake, Beloved" from "Hiawatha"; "Celeste Aida," Verdi, and songs by Riley-Stephens, Bartlett, Speaks and Bond. Gail Fairchild Bangs was a worthy accompanist.

T. M. F.

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SABA DOAK

SOPRANO

POST DISPATCH of ST. LOUIS says of Miss Doak on her appearance in the MESSIAH:

"I think the moment of supreme beauty was reached when Saba Doak, one of the soloists, phrased in exquisite diction and with marvelous tonal tenderness, the lovely aria of invitation to the world's suffering ones, 'Come unto me all ye that labor and are heavy laden and I will give you rest.' I know it was then the full spell of Handel's pure score and the accompanying poesy of Holy Writ fell upon the big audience most convincingly."

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Philadelphia Record

Not only the orchestral part of the concert was worth the admission asked, but the charming singer engaged to fill the breach occasioned by the Galli-Curci's defection proved herself worthy to rank with, if not surpass any coloratura before the public. Lucy Gates is a singer with a great future. Her voice is beautiful in quality and lyric power that is most beautiful and appealing. She has, moreover, the born facility of a coloratura, and she can trill, run scales and sing staccato with the most fluent of her type. She is a unique combination, and while she has a fresh young voice and will doubtless continue to develop and to broaden in an artistic sense for years to come, she is already a full-fledged singer of great power vocally, with a charming personality and a musical grasp of her work that shows the sincerity of the true artist. Those who heard the concert have every reason to congratulate themselves and to feel satisfied that they heard a really enjoyable singer, while Galli-Curci has yet to be judged by Philadelphia standards. It would be difficult to excel Miss Gates in her singing of the Bell Song from "Lakme," while the Rossini Aria as accomplished by Miss Gates could scarcely be surpassed.

Philadelphia Enquirer

Owing to the inability of Mme. Galli-Curci to appear as announced, her place as assisting artist was taken by Miss Lucy Gates, whose singing was much and deservedly applauded. Miss Gates has a pure soprano voice of fine quality and ample range, which has been admirably cultivated and which she uses with a high degree of taste and skill. No more finished vocalization than she displayed is readily imaginable, and the great success she won is the more noteworthy in view of the unfavorable circumstances under which it was achieved.

Philadelphia Evening Telegram

The wind which blew a germ into Galli-Curci's dental adjunct also wafted into this city Miss Lucy Gates, an American coloraturist, who sang the Bell Song from "Lakme," which her rival was to have vocalized. Miss Gates received an emphatically cordial welcome and was rapturously applauded at the conclusion of her florid aria. And the plaudits were deserved. She has a clear, mellow voice of highly extended compass. It is even throughout the registers, and is emitted with much facility, especially in the up scales, when accomplished in *mezza voce*. This is a particularly difficult achievement. The success of Miss Gates was real and pronounced.

Philadelphia Evening Bulletin

Miss Gates sang first the Bell Song from "Lakme," which was on the program for Mme. Galli-Curci's first number, and later "Una Voci Poco Fa" by Rossini, with a voice that is of clear, vibrant quality. Miss Gates takes with ease the high staccato notes of the "Lakme" show-piece and executes with admirable facility such intricate measures as those of the Rossini Aria. If she could not be expected to overcome the disappointment due to the non-appearance of Mme. Galli-Curci, she won yesterday a reception that was decidedly cordial and made an impression that gives her the credit of having scored a success quite on her own account.

Philadelphia North American

Lucy Gates, an American soprano, who is every whit the equal of Galli-Curci.

Philadelphia Evening Ledger

While representatives of Walter Damrosch and Mme. Galli-Curci paced the lobby and discussed, but failed to agree upon the causes of the sensational prima donna's non-appearance here, Lucy Gates was eliciting cordial plaudits within the auditorium. The substitution seemed entirely agreeable to the auditors present.



Washington Star

While there always arises some disappointment where an artist once scheduled fails to appear, the thoroughly satisfactory singing of Miss Gates soon changed that feeling to one of regret that Miss Gates could not be heard in more numbers than the two allotted her. It is no small feat to sing unaccompanied all the introductory to the Bell Song from "Lakme" and finish absolutely on the pitch. This Miss Gates did with ease. Her other number, from Rossini's "Barber of Seville," giving her the advantage of the broad Italian tongue, brought out the volume of her voice as well as testing its long range. Miss Gates's high notes were known to be beautiful, but in the Rossini selection she made use of some clear and full low tones, seldom heard from a lyric soprano.

Washington Times

To the honor of Lucy Gates, an American coloratura soprano, the difficult role of substitute for Mme. Galli-Curci was not only filled, but met with enthusiasm. Miss Gates sang two coloratura arias with a warmth and sweetness of voice and an admirable smoothness and ingratiating charm in her coloratura work. In the opening cadenza of the Bell Song it was the soft echo singing that showed the greatest finish, while its concluding thrill and high finale brought forth a storm of applause. Throughout the "Barber of Seville" aria the execution, the subtle nuance and the musical beauty made it a distinctive example of coloratura singing.

Washington Herald

Miss Lucy Gates, the American coloratura soprano, as soloist and Walter Damrosch, conductor, the Symphony Society of New York gave the last symphony concert of the season before a large audience at the Belasco Theater yesterday. The audience included Mrs. Woodrow Wilson, the Chief Justice of the Supreme Court and Mrs. White, and a long list of box holders. The feature was the solo of Miss Gates, the Bell Song from "Lakme." With this number Miss Gates eradicated the disappointment many had felt after the announcement that Mme. Galli-Curci would be unable to appear.

Baltimore News

To Lucy Gates, the soprano who took the place of Galli-Curci as the soloist of the concert, was accorded an unusually hearty greeting. Real individuality, remarkable beauty of tone and artistry of a very high order indeed were revealed in Miss Gates's reading of Rossini's "Una Voci Poco Fa" from "The Barber of Seville."

Baltimore American

The audience received Lucy Gates most cordially, and she soon showed that she was mistress of accurate vocalization and possessed a wonderful control over her voice. Her voice is pure and clear and at the end of the Bell Song she was given an ovation, being compelled to respond to a number of recalls. Her second number, from "The Barber of Seville," brought a renewal of the applause.

Baltimore Sun

Miss Gates's voice has matured and broadened immensely since she was last heard here. Last night her singing was marked by admirable authority and poise. Her tones in the middle and lower register were remarkably fresh and brilliant and she sang the difficult Bell Song from "Lakme," in which every deviation from pitch is noticeable, with delightful purity of tone. Her second number was "Una Voci Poco Fa" from Rossini's "Barber of Seville," which she sang with ease and charm as well as dramatic power, and her phrasing was particularly good. The audience showed its appreciation of her singing as well as of the difficulty she had undertaken in filling in at the last moment, and gave her an ovation.

Baltimore Evening Sun

Miss Gates is an artist of no little distinction, with an almost incomparable technique, where clear, flexible voice and faultless phrasing are finely displayed in the familiar bravura numbers. The quality of her middle register is very beautiful, the organ being displayed to particular advantages in the Rossini number.

LUCY GATES

Again replaces with the most outstanding success

Madame Galli-Curci

SYMPHONY SOCIETY OF NEW YORK
WALTER DAMROSCH, CONDUCTOR
GEORGE ENGLES, MANAGER
AEOLIAN HALL, NEW YORK

April 10, 1918.

Miss Catherine Bamman,
35 West 39th Street.

Dear Miss Bamman:

We were delighted with the success which Miss Gates achieved at her appearances with the Symphony Society of New York last week in Philadelphia, Baltimore and Washington, when she took the place of Mme. Galli-Curci.

Will you kindly come in to my office at your earliest convenience so that we may arrange for an appearance for Miss Gates at one of our regular New York concerts next season.

Yours very truly,

George Engles.

Manager.

GE/LF

FIRST VACATION IN FORTY YEARS IS SCHUMANN-HEINK'S PLAN

Distinguished Contralto Will Seek Rest and Change Next Season and Return to Her Concert Activities in Fall of 1919—Will Give Her Services to the United States Government in the Meantime—Has No Use for "Fireside Patriots"

"WHEN an artist has sung continuously for, let me see, how many years? Well, we will call it nearly forty, I think she is entitled to take a vacation, don't you?" This was the manner in which Mme. Schumann-Heink greeted a MUSICAL AMERICA representative when he called on her at her New York hotel one day last week.

"I do not mean by that," said Mme. Schumann-Heink, "that the vacation should continue indefinitely, by any means, but I do think it is right and proper for an artist to get both rest and change.

"Now, this is precisely what I intend to do. With my closing concert next month I shall end my public professional appearances in the United States for a period of one year.

"As to the vacation itself? Perhaps some people might not think it was a vacation after all. I am going to France and I am going to give my services to the United States Government. I am willing to do anything I can, no matter what it is. I think there will be a chance for me to sing for the boys in the camps. That is what I would like to do. Four of my sons are now in the United States service.

"I don't think much of the 'fireside patriots,' as they call them in England. Of course, there are some who have to stay at home and do the work which is an essential factor in the prosecution of the war, but there is also vitally important work aside from fighting to be done on the other side. I feel that it is both a duty and privilege to give my services for the coming year. It will be a vacation in the very best sense of the word, because it will be a complete change and it will be doing some good to humanity as a whole."

Mme. Schumann-Heink is completing one of the most successful seasons in her illustrious career, which began many years ago, when her *Ortrud* stirred audiences at the Metropolitan. In other rôles, such as *Fides* in "Le Prophète," *Erda, Fricka, Waltraute, Rhein Maiden* and *Brangaene*, Mme. Schumann-Heink occupied for years a premier position in opera and when she elected to enter the concert field she began at once to build the tremendous following which has gained impetus with each succeeding year. It has often been said that there is only one Schumann-Heink as there was only one Patti.

It is Mme. Schumann-Heink's intention to be in America again for a regular concert tour, beginning in the year of 1919.

Mme. Schumann-Heink's activities on behalf of the American Red Cross and many other forms of war relief and charitable work have been multitudinous this season. She has given between fifty and sixty talking machines, each with an equipment of from fifteen to twenty records, to hospitals, camps and battleships. The list of records includes vocal numbers by Caruso, Mc-

Cormack, also numbers by Sousa's band and four or five of Mme. Schumann-Heink's most popular records. She will sing at two charity concerts in Denver, May 23, and at an important American Red Cross affair in her home city, San Diego, Cal., May 29. Mme. Schumann-Heink has given unstintingly to the Knights of Columbus, Y. M. C. A. and many other funds and has on many oc-



© Moffett, Chicago

Mme. Ernestine Schumann-Heink

casions this season given the entire receipts from her concerts to charities.

During her stay in New York last week Mme. Schumann-Heink received a telegram from Charles F. Horner, director of Speakers' Bureau for the Third Liberty Loan, Washington, D. C., which reads as follows:

"Letter from Harry Harrison informs me that you have very generously volunteered to give your services to the Treasury Department in interests Liberty Loan; that you will sing at Liberty Loan meetings April 14, 17, 18, 19, 20, 27, 28, 30 and May 1. Deeply appreciate your offer. May I book these dates?"

Another telegram, which gave Mme. Schumann-Heink pleasure and satisfaction was from G. A. Davison, president of Southern Trust and Commerce Bank of San Diego, which read:

"Many thanks for your telegram subscribing \$20,000 for bonds third Liberty Loan. This will be very gratifying to our local committee and I extend their thanks to you."

Linnie Love, soprano, and Lorna Lea, contralto, appeared on March 23 in a concert organized by the Philharmonic Club for the French Y. M. C. A. They were encored repeatedly.

AMATO AND NINA MORGANA APPLAUSED IN COLUMBUS

Baritone Evokes Admiration Despite Being Handicapped by Illness—Colleague Warmly Praised

COLUMBUS, OHIO, April 8.—Pasquale Amato sang here on March 26 under great difficulties, having been suffering all day from an acute attack of illness. Nina Morgana, soprano, was his assisting artist.

Not only did Mr. Amato sing his whole program as printed, but he added two songs and sang every number with genuine artistry, though not with the life and vigor which he manifested upon his last appearance here. In the intermission he expressed through James Taft Daniels his desire to do his best to carry out the program, but informed the audience of his illness and thanking the latter for its enthusiastic applause, when he felt that he was not physically able to give his best.

The young soprano, Nina Morgana, though unknown to Columbus concertgoers, made a deep impression and will be warmly welcomed when she comes again. Her voice is a pure, high, pleasing coloratura and her songs were chosen not only to display its fine training, but also to gratify her hearers. Among the songs by American composers sung by Miss Morgana were "Swans," Kramer; "Come Unto These Yellow Sands," Frank La Forge; "Song of the Sun Dance" (Sioux melody arranged by Bjornboni) and "Extase," by Rummel. The excellent accompanist, Maurice La Farge, was a tower of strength to both singers.

The Amato-Morgana concert was the last but one of the Women's Music Club series of concerts.

Cincione's Orchestra gave a concert in Memorial Hall yesterday afternoon for the benefit of the Italian Red Cross. Beatrice Melaragno was the pleasing soloist.

The Athletic Club offers to its patrons some highly worthy music on Sunday afternoons. These concerts are managed by Kate M. Lacy and include a chamber organization directed by Franz Ziegler, first violin, and a soloist or two. The chamber organization consists of ten men and is called "The Quality Ensemble." ELLA MAY SMITH.

YONKERS CHORUS IN CONCERT

Girls' Glee Club Gives Spring Program

—Dr. Rebmann's New Post

YONKERS, N. Y., April 8.—The Glee Club of the Y. W. C. A. gave its annual spring concert here recently. Under the direction of Howard Clark Davis, the chorus of fifty voices gave interesting interpretations of a well-designed program. Besides the numbers given in chorus, Grace E. Bender, soprano, and Bernard Ferguson, baritone, gave several solos. Alberta Waterbury accompanied.

Dr. V. L. F. Rebmann, supervisor of instrumental music in this city, has been appointed assistant of Howard Clark Davis at the Chautauqua Institute in Chautauqua, N. Y. Mr. Davis, who is director of the Department of Public School Music in Yonkers, will have charge of the Department of School Music at Chautauqua, while Dr. Rebmann will be in charge of the theoretical work.

Arthur Hartmann Gives Recital in Tuscaloosa, Ala.

TUSCALOOSA, ALA., April 1.—The fifth event in the University concert series took place on March 25, in Morgan Hall at the University of Alabama, the artist being Arthur Hartmann, violinist. An appreciative audience greeted Mr. Hartmann, who is probably the best violinist who has appeared in Tuscaloosa. His program included the Mendelssohn Concerto, Bach's "Chaconne" and some of his own adaptations. The accompaniments were played artistically by Mrs. Robert W. Newman. T. G.

William S. Brady Gives Tea in Honor of Marcella Craft

William S. Brady, the New York vocal teacher, gave a tea at his home on Saturday, April 6, in honor of Marcella Craft. The gathering was intimate and most enjoyable, many well-known musical persons being present, among them Carolina Lazzari, contralto of the Chicago Opera Association; Marie Tiffany, soprano of the Metropolitan Opera Company; Martha Atwood-Baker, W. H. Humiston, Mana Zucca, Marion Bauer, Emilie Frances Bauer, Clarence Adler, William Simmons and A. Walter Kramer.

ALICE SJOSELIUS IN RECITAL DEBUT

Soprano at Best in Folk Songs of Her Native Sweden—Is Warmly Welcomed

Alice Sjoselius, Soprano. Recital, Aeolian Hall, Afternoon, April 11. Accompanist, Richard Hageman. The Program:

"Siciliana," Scarlatti; "Se tu m'ami," Pergolesi; "Porgi Amor," "Deh vieni non tardar," Mozart; Swedish Folk-Songs; "April Song," "Rain," Bartholomew; "The Shepherdess," Horsman; "Rhapsodie," Campbell-Tipton; Modern Scandinavian and Finnish—"Skyrning," Järnefelt; "Vinden," Bror Beckman; "Guld och grön Skogar," Stenhammar; "Sommardöfster," Hugo Alfvén; "Long Ago, Sweetheart Mine," MacDowell; "Tranquillity," Foote; "The Maiden and the Butterfly," Chadwick; "An Open Secret," Woodman.

Miss Sjoselius, who comes from Sweden by way of Minneapolis and who has an operatic reputation abroad, scored a decided success on the occasion of her first New York appearance according to the testimony of outward signs. She attracted a much larger audience than usually allows itself to be lured to the concert hall at this season of the year—an audience that included certain conspicuous musical figures not in evidence at casual débuts. She was copiously applauded and beflowered almost to a funereal degree. Miss Sjoselius, with her fair hair and Scandinavian features, is pleasant to gaze upon. If she so elected she could be more pleasant to listen to. Fundamentally her voice—a dramatic soprano of good range—is a fine one, though neither of the warm nor sensuous type. But without a present reform of her singing methods that voice will not avail her much. She has need, above all things else, of a free emission, uninhibited by the muscular constraint, to which she is now subject and which must be apparent to anyone who watches her face. Only temporarily—in certain phrases of her group of Swedish folk-songs—did she obtain round and unobstructed upper tones that effortlessly rang true and bell-like. Otherwise the voice was hard and the excursions above the pitch frequent and clearly beyond her power to control.

From these facts it may be gathered that her old Italian numbers and Mozart airs offered small cause for enjoyment. But to the Swedish folk-songs she brought a spirit, an intimate and sympathetic understanding and an expressional certainty that lifted them to a much higher plane of interpretative value and so charmed the audience that one or two had to be repeated. In these, moreover, Miss Sjoselius achieved a relaxation decidedly beneficial to her vocal quality. In a later group of modern Scandinavian and Finnish songs she displayed a proper feeling for their essential style and mood. In themselves the songs are of slight value—all of them together less important than a single lyric of Grieg, whom Miss Sjoselius did not see fit to honor in the observance among her Scandinavians.

Richard Hageman accompanied her finely. H. F. P.

Basil Ruysdael Exonerated of Disloyalty Charge in New York Club

The Board of Governors of the New York Athletic Club voted to expel two members of the club for pro-Germanism and to exonerate Basil Ruysdael, basso of the Metropolitan Opera, of the same charge. President Mahoney, in the official account of the proceedings, states that Mr. Ruysdael, who is of Dutch parentage, has always been known as strongly pro-Ally, and has repeatedly declared that any charges of pro-Germanism made against him were "the spite work of an individual."

G. K. Thomas Is New Musical Contributor to Pittsburgh "Gazette-Times"

A new musical contributor appears in the columns of the Pittsburgh *Gazette-Times* in the person of George Keppel Thomas, whose first signed article was published in that paper a few weeks ago. Mr. Thomas is a gifted critic and took the form of a poem dedicated to one brilliant writer. One of his contributions of the community choruses.

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"While simple, and of medium vocal range, the parts are interesting, the solo parts melodious and singable, and the spirit of the poem well preserved. It would be admirable for a high school chorus."—Normal Instructor and Primary Plans.

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Chicago Daily Journal—Edw. C. Moore

Leginska is an artist, and yesterday's performance showed her to be a great artist.



Chicago Daily News—Maurice Rosenfeld

Six or more recalls testified to the success which Miss Leginska achieved.

Chicago Tribune—Frederick Donaghey

Ethel Leginska took a definite hit out of yesterday's concert. She deserved it, for I have not heard from anybody better playing in kind than Miss Leginska effected.

CHICAGO EVENING AMERICAN

APRIL 6. 1918.

ETHEL LEGINSKA WINS OVATION AT SYMPHONY

BY HERMAN DEVRIES.

Ethel Leginska, playing the Rubinstein D minor concerto, is part tigress and part woman, cerebral and passionate, powerful and controlled, masterful as a cave man, tamed as primitive woman, at times dominating the orchestra by the force of her will, and then humbly subservient to the baton and wish of Stock.

Ethel Leginska is indeed a great, strong, piano power, something well-nigh irresistible in the tempestuous authority of her incisive personality—a mere handful of femininity, yet a handful highly sensitized, a bundle of sinews and nerves, all the slave of her genuinely artistic design. Chicago had not heard her with orchestra, so that this, her first appearance before the Friday symphony audience, was positively electrical in its effect.

Six recalls amid steady, long, continuous enthusiastic applause, is a record any pianist would be glad to make, and this was Leginska's reward for a remarkable performance.

Detailing some of her technical qualities means repeating that she has wrists, fingers and forearms of steel, the steel cased in velvet, permitting any dynamic change, and leading from the biggest, most resounding and booming Leginska forte to a whisper as soft as, perhaps softer than, a baby's coo. Besides the young woman's sense of rhythm is as keen as her individuality.

**BUY
LIBERTY
BONDS!**

CHICAGO EXAMINER—

SATURDAY, APRIL 6, 1918.

LEGINSKA IS POPULAR ARTIST

English Pianist Gets a Record-Breaking Reception at Orchestra Concert for Her Brilliant Playing.

BY HENRIETTE WEBER.

Ethel Leginska, by her splendid performance of the Rubinstein D minor concerto, made a place for herself in the esteem of the concert patrons second to none held by any other pianist who has played with the orchestra.

The Rubinstein proved to be an ideal medium for the expression of her forceful personality and her masterly interpretation.

Chicago Evening Post—Karleton Hackett

She gave a remarkable performance of the Rubinstein concerto and made a distinct hit with the audience.

Chicago Record-Herald—Felix Borowski

Her triumph was quite phenomenal. There can be no doubt that she fairly earned it.

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AEOLIAN HALL, NEW YORK

Steinway Piano

300,000 Stirred as Whitehill Greets New Liberty Goddess



Clarence Whitehill (on Bandstand at Right), Baritone of the Metropolitan Opera Company, Singing "The Battle Hymn of the Republic" at the Unveiling of the New Liberty Goddess in Philadelphia. Three Hundred Thousand Persons Witnessed the Ceremonies

If this is not the largest audience anybody ever sang to there certainly never was a larger, for there were 300,000 persons in the multitude, of whom it is estimated 400,000 were within hearing of the voice of Clarence Whitehill, baritone of the Metropolitan Opera

Company, as he sang the "Battle Hymn of the Republic" in Penn Square, Philadelphia, at the unveiling of the new Goddess of Liberty.

Secretary of the Treasury McAdoo addressed the gathering from the base of the monument, where his little granddaughter pulled the string for the un-

veiling. Mr. Whitehill sang the "Battle Hymn" from the bandstand on the right, after which he and John F. Braun, the Philadelphia musical director, led the crowd in singing the "Star-Spangled Banner."

This new Goddess of Liberty is a replica of the one which stands in New

York Harbor, but is built entirely of wood, as an aid and inspiration to the third Liberty Loan drive. In the parade there were 10,000 other "Goddesses," high school girls dressed in imitation of the statue, the leaders of whom can be seen in the lower left corner of the picture.

Emil Reich, New York Manager, Is Exempted for Physical Reasons

Emil Reich, New York manager, has moved his offices to 1 West Thirty-fourth Street after being exempted from military service on account of his physical condition by his local draft board. Mr. Reich will present for the coming season, besides the Miniature Philharmonic, under the direction of Jacques Grunberg, a limited number of artists, including Evelyn Parnell, coloratura soprano.

Mme. de Tréville Opens Third Liberty Loan Drive with "Marseillaise"

When the opening of the third Liberty Loan drive was inaugurated at noon on Saturday, April 6, at the Sub-Treasury, New York, Yvonne de Tréville of the National Patriotic Song Committee sang the "Marseillaise" with so much

dash and spirit that the thousands of listeners were thrilled. The Rubinstein Club, under William Rogers Chapman's able leadership, then sang the "Star-Spangled Banner," "America" and the "Battle Hymn of the Republic." The National Patriotic Song Committee is doing active service in behalf of this drive and its members are inconstant demand for the many meetings. Among those appearing this week are David Bispham, Mme. Schumann-Heink, Clara Clemens, Yvonne de Tréville and Helen Stanley.

Evansville, Ind., Hears Ysaye

EVANSVILLE, IND., April 8.—In place of Louise Homer, who was ill, Eugen Ysaye recently gave a recital in Evansville. The violinist was heartily welcomed by a large audience, which thoroughly enjoyed his splendid program. H. B. O.

Edward Rechlin to Offer Attractive Organ Program at Recital

One of the season's few organ recitals at Aeolian Hall, New York, will be given on Thursday evening, April 25, by Edward Rechlin, the New York organist. Mr. Rechlin's program includes the C Minor Fantasy and Fugue of Bach, Guilmant's rarely played "Morceau de Concert," his own Berceuse and "Morceau caractéristique" and pieces by Corelli, Faulkes, Reuber, Kramer and Widor.

George Hamlin's Plans

George Hamlin, the tenor, is anticipating a busy ending of the season before he goes to his summer home in the Adirondacks. He is planning to leave the city about the first of May, so as to enjoy a short rest before opening his summer school in June. On Thurs-

day evening, April 5, Mr. Hamlin sang the tenor rôle in Handel's "Messiah" with the New York Community Chorus at the New York City College. Mr. Hamlin has frequently shown his interest in this organization and his appearance with it in a rôle in which he is noted created enthusiasm.

Reed Miller and Nevada Van der Veer Singing for the Soldiers

Reed Miller and Nevada Van der Veer are giving of their time in April to do their bit for the soldiers. They give frequent concerts at Camps Upton and Merritt. On April 10 they appeared at the Brooklyn Academy of Music as soloists in the performance of the "Messiah" given by the New York Community Chorus, under the direction of Harry Barnhart.



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JULES FALK

—RENEWED TRIUMPHS—SOUTH AND WEST— —RANDOM EXCERPTS—

THE WASHINGTON POST (WASHINGTON, D. C.), NOVEMBER 25TH, 1917, SAYS:

"Musicians in Washington last week had an opportunity to compare two famous violinists. It was an interesting study.

"Physically, Jules Falk is more of a musician than Fritz Kreisler. The former does not wear hair—he wears locks. His eye is gleaming and inspired. He breathes poetry.

"Kreisler's violin sings, and as it sings it spreads a magic that makes the spell grow and grow. Falk's technique is faultless and his expression as it should be.

"This furnishes an interesting thought for the critic who persistently plows through the dictionary to find words with which to express technically his admiration of performers. The two violinists, as far as human dexterity can make them, are faultless."

The Richmond Times-Dispatch (Richmond, Va.), November 29th, 1917, says:

"He plays with incomparable smoothness of tone, with velvety quality and with perfection of bowing and fingering. . . . He played superbly."

The Atlanta Constitution (Atlanta, Ga.), January 1st, 1918:

"Atlanta paid high tribute to the mastery of the distinguished artist. Falk's complete artistry held the audience spellbound from the very opening of the Handel Sonata."

The Florida Metropolis (Jacksonville, Fla.), December 11th, 1917:

"In the Mendelssohn Concerto Falk rose to great heights. The richness of tone, the scintillating beauty and the joyous abandon, especially in the last movement, disarmed all criticism. . . . the buoyancy of Falk's playing fairly carried the audience along."

St. Louis Daily Globe-Democrat (St. Louis, Mo.), January 31st, 1918:

"Falk extracted dulcet tones from his instrument with apparent ease. His interpretation of the masters was elegant and, therefore, uniquely in contrast with the players whom the season thus far has brought us."

The Milwaukee Sentinel (Milwaukee, Wis.), February 26th, 1918:

"Falk's tone is unusually big, clear and resonant, and his instrument one of rare beauty."

The Indianapolis Star (Indianapolis, Ind.), March 26th, 1918:

"Mr. Falk is a musician of undoubted distinction, dignified in manner and interpretation, seeking no sensational effects, making no bid for popularity. He possesses a beautiful instrument from which he draws beautiful tones. His playing is direct and unmarred by mannerisms."

The Cincinnati Post (Cincinnati, Ohio), November 1st, 1917:

"He gave a splendid, finished performance and was accorded an ovation."

The World-Herald (Omaha, Neb.), February 16th, 1918:

"Mr. Falk presented the Sonata in E Major by Handel with vigor, beautiful singing tone and interesting variety. . . . The Mendelssohn Concerto was interpreted with sympathy and a buoyant brilliancy and finish of style."—A. M. Borglum.

The Kansas City Times-Star (Kansas City, Mo.), February 2d, 1918:

"The audience was won to a frankly expressed admiration of Mr. Falk's playing, which is that of the artist rather than the virtuoso. His tone is broad and pure, his style marked by conscientious devotion to detail."—M. K. P.



Ohio State Journal (Columbus, Ohio), October 24th, 1917:

"Mr. Falk is a strong personality and a violinist of distinction."

The Youngstown Daily Vindicator (Youngstown, Ohio), October 6th, 1917:

"Falk is an admirable artist who charms with the elegance of his playing. While not lacking emotional expressiveness, fascinates with his refined and polished art. A proficient technician; an artist of keen musical insight. His cultured and gentlemanly style of playing must closely resemble the way Mendelssohn would have played the violin if he had persevered unto virtuosity."—Albert E. Koons.

The Evening News (Wheeling, W. Va.), November 10th, 1917:

"He carried his audience into realms of tone beauty rarely, if ever, heard here before. Falk displayed all the passion, suaveness, refinement, elegance of finish and beauty of tone one might demand. . . . The individual treatment given each composition will remain a cherished remembrance by all fortunate enough to have heard the unaffected great art of this violinist."

The Louisville Herald (Louisville, Ky.), March 9th, 1918:

"This artist plays with great sincerity of purpose and a smoothness that only comes with experience. . . . Tone delightful and technique, as always, impeccable."

The Times (Louisville, Ky.), March 9th, 1918:

"Mr. Falk has been heard here before; he has advanced in his art since then, and plays with a polish and refinement of tone rarely achieved."

The Evening Repository (Canton, Ohio), October 4th, 1917:

"Revealing a warmth and richness of tone, the violinist had his audience with him from the first. . . . his technic, his freedom from affectation, the sureness of his fingering made difficult passages seem easy and contributed in no small degree to his mastery over the instrument."

The Arkansas Democrat (Little Rock, Ark.), January 17th, 1918:

". . . genuine virtuosity, such as is displayed by Falk, is met with only once or twice in a decade. This may seem high praise, but Falk's ability justifies the enthusiasm. . . . Falk played with masterly precision and expression. His rendition of the Concerto alone would place him in the front rank of great artists."

The Dayton Journal (Dayton, Ohio), October 25th, 1917:

"Falk, with his masterful playing, carried the house by storm."

The Dayton Daily News (Dayton, Ohio), October 25th, 1917:

"He evinces skill, brilliance of interpretation and mastery of technical difficulties. His tone possesses a velvety richness."

Toledo Daily Blade (Toledo, Ohio), April 4th, 1918:

"Personal charm and magnetism are attributes to his musical ability."

The Kansas City Journal (Kansas City, Mo.), February 2d, 1918:

"Falk's playing is characterized by remarkable tone and by an all-pervading refinement and taste. He is the master of nuances."

The Des Moines Register (Des Moines, Iowa), February 21st, 1918:

"Here is an artist modestly unassuming, entirely free from the usual affectations and idiosyncrasies so uni-

versally assumed by violinists. Mr. Falk wins confidence in himself by this remarkable ease and poise and by his wonderful technical skill. . . . he established himself as a violinist of extraordinary parts."—Remo Cortesi.

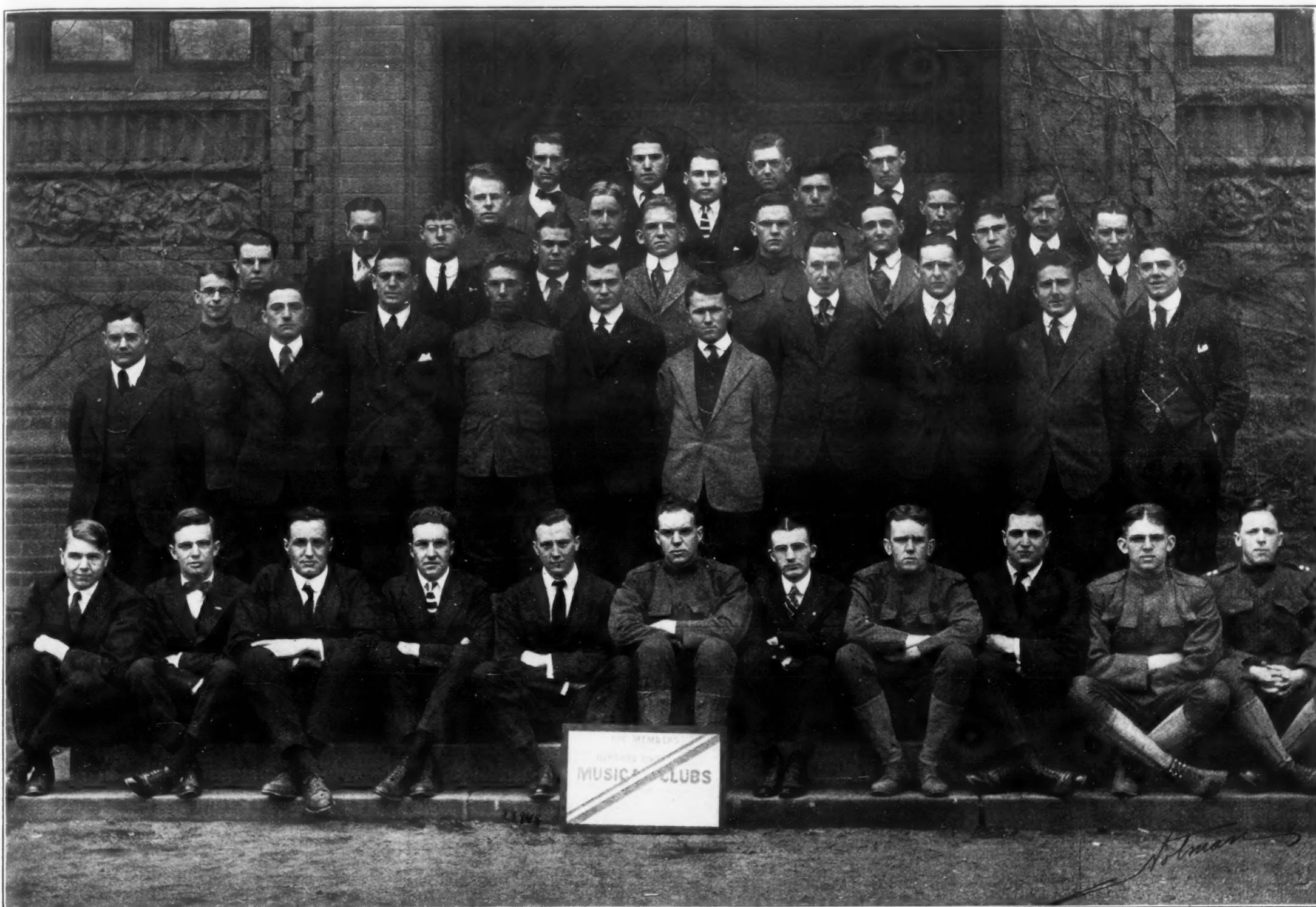
The Topeka Daily Capital (Topeka, Kan.), February 9th, 1918:

"Falk makes his violin breathe. In pure beauty, the quality of his singing tone excels any violin playing it has been the writer's pleasure to hear."

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College Men Unite in Relief Concert Before Donning Khaki



The Harvard Musical Clubs, Combining the Glee Club and Banjo-Mandolin Clubs. (There is a lifelong rule at Harvard which proscribes photographing members of its clubs in evening dress.)

THE Harvard, Yale and Princeton musical clubs gave a joint concert at the Waldorf-Astoria on Saturday night, April 13, under the patronage of Mrs. Oliver Harriman, for the benefit of the American Committee for Armenian and

Syrian Relief.

There were approximately sixty men from each university, comprising the Glee and Banjo-Mandolin Clubs. They had the assistance of Mme. Frances Alda and Anna Fitziu, the operatic stars.

Hold Guessing Contest When Miss Da Costa Sings, Masked, in Quaker City

Appearing incognito as "Miss Colly," Blanche Da Costa, the gifted American soprano, "did her bit" in the recent bazaar given in Philadelphia under the auspices of the Eastern Star Auxiliary, No. 185, American Red Cross. Miss Da

Costa volunteered her services for two recitals on March 21 and appeared there masked. The plan was that visitors to the bazaar guess the masked singer's identity. The New York firm of Bonwit, Teller & Co. offered to donate a hundred-dollar gown to the bazaar if the singer's name was guessed, the gown to be auctioned and the proceeds of the

Nearly 200 participated in the ensemble numbers.

After the Easter vacation every member of these clubs began active military training in preparation for one branch or another of war activity, so that this

concert was their last music activity as civilians. The entire receipts of the concert were devoted to the relief of suffering in Armenia and Syria, for all the expenses of the event and the committee's work were met by private funds.

Grainger Evokes Admiration at Brooklyn Settlement Concert

Percy Grainger was the principal attraction at the musicale given by the Brooklyn School Settlement on Easter Sunday afternoon. The soldier-musician played with the same individuality that so charmed his audiences last winter. He performed his own "Shepherds Hey," "Irish Tune," "One More Day, My John," Grieg's "Spring Song" and other numbers. A new Grainger composition, "A Children's March," was given by one of the Settlement students and won decided approval. The Settlement Orchestra was heard in "La Vierge," the "Meditation" from "Thaïs" and a "Swedish Melody." Ruth Kaminsky sang pleasantly Brahms's "Sapphic Ode" and "Am Meer," by Schubert, accompanied by Anna Kuhlman. Mildred Dornstreich, violinist, played Hubay's "Hungarian Dance," accompanied by Anna Stein.

Rocco Resta, leader of the army band in which Mr. Grainger plays, was the guest of honor.

A. T. S.

Ottawa Chorus Sings Dubois's "Seven Last Words" Excellently

OTTAWA, CANADA, April 6.—Dubois's "Seven Last Words" was admirably rendered by the Sacred Heart Choral Society, under the direction of Henri Lefebvre, on Good Friday. Paul G. Ouimet sang the exacting baritone part in masterly style, while Mrs. Antonio Tremblay, mezzo-soprano, gave a poignant interpretation of the "Voice." Chas. A. Baudet and Antonio Tremblay sang the tenor solos finely. The choruses were excellently sung. R. Charette gave support at the organ.

A. T.

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ALICE SJOSELIUS

SOPRANO

"Alice Sjoselius fulfills all expectations in Song Recital at Steinert Hall"—(Boston Advertiser)

"Her voice showed itself of lustrous beauty and personal intimate suggestion, but capable of large and brilliant ascent"—(Boston Transcript)



"ALICE SJOSELIUS, a soprano who has sung with success in European opera houses and concert halls, sang for the first time in Boston yesterday. Her voice is inherently a noble one, having sensuous color and brilliancy. It is a big voice and a beautiful one. Singing the Siciliana of Scarlatti, Miss Sjoselius showed her appreciation of a broad melodic style, and she sang the Mozart with real feeling. In the Swedish songs she was simple, natural and pleasing. The sincerity and innate vocal capacity of Miss Sjoselius were evident. The audience applauded her cordially and the novelty of her program was enjoyed."

—Boston Post, April 10, '18.

"ALICE SJOSSELIUS, soprano, gave her first recital in Boston yesterday afternoon at Steinert Hall. The singer's voice has color, body, flexibility and smoothness. She has evidently been carefully trained, and yesterday displayed technical authority which is the result of experience. The Italian airs were sung fluently, with expression and a nice observance of traditional style. A naive sincerity is a characteristic of her singing."

—Boston Herald, April 10, '18.

"ALICE SJOSSELIUS at her recital on Tuesday afternoon proved to have a voice of rich, powerful and varied tone and of dramatic interpretative tendencies. Singing songs in Scandinavian languages, she gave her hearers, who could not tell what her actual words meant, a clear idea of the thoughts of the poem merely by the musical accent. Singing old Italian airs, she gave the impression of an artist well schooled in vocalization and well advised in phrasing."

—Christian Science Monitor, April 10, '18.

BE PATRIOTIC!
BUY LIBERTY BONDS

Direction: EVELYN HOPPER, Aeolian Hall, New York City

Steinway Piano

How an Italian Composer Came to Create the First "All-Indian" Opera

Alberto Bimboni Discusses the Origin and Characteristics of His "Winona"—All Rôles Enacted by Aborigines—Made Exhaustive Study of Redman's Songs and Mingled with Indians to Get "Atmosphere"—Has Not Altered Original Themes in Incorporating Them in His Score—Singers the Dominant Factor

THE unexpected has happened once more: An Italian composer has written an American Indian opera. To be sure, this composer is not living in Milan or Rome, but right in New York. So, perhaps, it will not seem as strange as if he had done it across the Atlantic, without having made himself familiar with our country and the West, where there are still some Indians.

Alberto Bimboni is the composer and the opera is a three-act work called "Winona." For three years this gifted Italian musician—he is now an American citizen—has worked on the score, and now he is completing the final act. It is his second opera, the first being "The Fire-Worshippers," after Thomas Moore. Maestro Bimboni's ability to handle American Indian themes was revealed to the musical world last year when he published four Indian songs, one of which Helen Stanley introduced at her last New York recital. How the composer came upon the idea he related recently to a representative of MUSICAL AMERICA.

"I was walking on Broadway one day," he said, "and met Riccardo Martin, the tenor. Mr. Martin told me that he had just received a libretto from Perry Williams, assistant secretary of the Civic and Commerce Association in Minneapolis. He showed it to me and then Mr. Williams sent me the book, together with Frances Densmore's Chippewa book. I became deeply interested in the story of Winona, the Indian girl, who leaped from Maiden Rock at Lake Pepin in order to escape being married to a chieftain of another tribe of Sioux at her uncle's behest. I set to work and studied the songs of the Redman, their peculiarities, their points of adaptability, and I soon decided that I would undertake the writing of an all-Indian opera. By that I mean an opera in which all the characters are Indians; no white people appear in it at all. As far as I know it will be the first Indian opera done in America where such is the case.

Libretto's Sources

"Mr. Williams found all the material for his libretto in the Minnesota Historical Society's library at the capitol of that state. The bulletins of the Smithsonian Institute at Washington have been consulted in regard to the action and the various ceremonials, which, of course, have been treated from the dramatist's standpoint. And I have had the privilege of seeing the proofs of Miss Densmore's book of Sioux melodies, prior to its publication. In July, 1916, I went out to Red Wing, Minn., to consult with Miss Densmore and get 'atmosphere,' as they call it. I met Indians and observed such things as I felt would help me in my building up of the opera. There I heard the Indians sing their songs, and the melody of Winona as she leaped from the rock—a melody which has become

famous—was sung to me by an old Chippewa woman.

Retains Original Rhythms

"I think that I have done something different in my handling of the Indian themes. Never do I change in my settings a tune's original rhythm, nor do I



Alberto Bimboni, Composer, Coach and Conductor

make a quick melody from one that is in its native form slow. Too many arrangers in the folksong field have done this and I am opposed to it strongly. I have used the themes as recorded, they are rhythmically unchanged. If you examine my score and compare an Indian theme in it with the theme as recorded in the Smithsonian reports you will find that even the division of the measures has been respected. My chorus sings in unison, not in parts; occasionally I treat it antiphonally, but never in the conventional four-part manner. It would be ridiculous to do so: *Indians don't sing in parts!* My orchestra will be of moderate size; I plan to use the brasses sparingly, for I think, after much thought on the subject, that strings and wood-winds can carry the feeling of this music better alone.

An Opera for Singers

"I want this to be an opera for singers rather than an opera for the orchestra, like so many modern operas. In the steps of Verdi I wish to follow, to write music for the heart, not the mind, of the audience. There must be a spontaneous appeal as there is in Verdi, otherwise we had better not try to write operas at all. And in working on this pure Indian material, I have found it possible to set it for the voices so that it is wonderfully effective. If it is anything at all it is, as I said, a work for the singers. There, I suppose, my Italian training stood me in good stead, in making me give the singer something to

sing. There will be the opening scene of an Indian tribe's camp at the foot of Maiden Rock, showing Lake Pepin in the background, then the second scene an Indian village; the third scene is the same as the opening one and the fourth will be on the shore of Lake Pepin. There will be hunting songs, war songs, moccasin songs, a Chippewa lullaby, calls played on an Indian flute, and Chippewa and Sioux serenades."

It was an Italian, known to us as Lully—he was originally Lulli—who worked for a national musical expression for France. Another Italian, it would seem, is to give us a real American Indian opera, all-Indian, and thus the expression of the America that was before the landing of the Mayflower, the America that is still cherished by us.

A. M.

HEIFETZ AND McCORMACK THRILL PROVIDENCE, R. I.

Violinist Creates Sensation in Recital—Tenor's Appearance Becomes Patriotic Demonstration

PROVIDENCE, R. I., April 11.—Jascha Heifetz, the violinist, gave a concert here April 2 and created a decided sensation. No such excitement has been observed at a concert in this city since Paderewski, at the height of his powers, first visited us many years ago. Enthusiasm grew as the recital progressed, until at the close the crowd rushed to the stage and with mingled hand-clapping and cheers fairly forced the youthful genius to add several extra numbers. In his program, largely composed of virtuoso pieces, Heifetz displayed an amazing technique and, in the few opportunities offered, showed a depth of musicianship that enthralled his hearers.

Another notable concert was that given by John McCormack, April 7, in the Majestic Theater. There was a tremendous crowd and the recital became a patriotic demonstration as well as a tribute to the singer's art. In an address Mayor Gainer urged the purchase of Liberty Bonds and Mr. McCormack aroused tremendous enthusiasm after singing "God Be with Our Boys Tonight." Responding to a tumult of applause, he said: "If the sentiment of the song finds an echo in your hearts, buy Liberty Bonds and show that it is more than echo."

Seldom in his many appearances here has Mr. McCormack thrown himself with such fervor into the expression of those songs which demand the outpouring of the strongest emotions of the heart.

A small audience heard the tenor, Guido Ciccolini, and assisting artists in the same theater in the evening. Musicales by the Chopin and Chaminade Clubs and several benefit concerts for war purposes have made the past fortnight a season of unusual musical activity.

A. P.

Emma Gilbert Wins Recital Honors in Home City

SCHENECTADY, N. Y., April 3.—Emma Gilbert, contralto and pupil of Herbert Witherspoon, recently made her initial concert appearance in this her home city. The orchestra arrangement of her program and beauty of her voice were heartily acclaimed. She was heard to advantage in "Ombra ma fu," Handel, the contrasting numbers, "Voci di donna," Ponchielli, and "Chi vuol la Zingarella," Paisiello. Her singing gave evidence of excellent training. Three groups of songs—German, English and French—brought forth a demand for many encores. Edith W. Griffing, coach from the Witherspoon studios in New York, acted as accompanist.

American Criterion Society Hears Gifted Artists

At the meeting of the American Criterion Society at the Hotel Plaza, New York, on April 5, Beatrice Horsbrugh, violinist, won favor by her playing of a Fiocco Allegro, the Tartini-Kreisler Variations and pieces by Tertius Noble and Mozart-Auer. Aline van Barentzen, pianist, was heard in Chopin, Liszt, Fauré, Albeniz and Rubinstein pieces and Elda Vettori, soprano, sang a "Cavalleria" aria and songs by Ball and Sansouci.

NEW OPERA OPENS IN SAN FRANCISCO

"Aida" Launches Season—Band, to Tour Australia with American Music

SAN FRANCISCO, CAL., April 8.—The principal event of the week was the reopening of the Washington Square Theater by the San Francisco Opera Company, an organization which is to take the place of the Latin Square Opera Company, and which retains many of the members of the latter company, as well as new artists. Manager Hrubanik promises a revival of the old Tivoli days, when splendid productions were presented at popular prices. Ugo Barducci, at one time conductor at the Tivoli, is the director, having a specially selected orchestra and chorus. Fernand Avedano has charge of the stage, and among the artists are Elena Avedano, Lina Reggiani, Elsie Beklow, Blanche Hamilton Fox, Lydia Sturdevant, Stella Best, Louise Noe, Giulio Miauro, Joseph Fredericks, Ishmael Magnano, Evereste Neri, Bartolomeo Dandone, Manuel Romero, Emanuel Porcini, Benia d'Agarioff, Jose Corral and Everiste Albertini. Two operas a week are to be given. The first offering, *Aida* on Saturday night, was witnessed by a capacity house, and the audience demonstrated their approval by hearty applause and numerous recalls. Elena Avedano as *Aida*, Blanche Hamilton Fox, *Amneris*; Joseph Fredericks, *Rhadames*; Jose Corral, *Ramfis*, and Bartolomeo Dandone as *Amonasro* were equally well received. The other offering for this week is "Barbiere di Seville." Sunday afternoon saw thousands of persons at the Civic Center for a Community Sing, with Robert Lloyd directing and several bands and a chorus leading in the patriotic songs which were lustily shouted by the multitude. One of the favorite songs was the Liberty Bond Song just written by G. A. Cumming of Oakland.

On Saturday war songs were sung at Civic Center by thousands who had congregated near the reviewing stand to see the Liberty bond parade. Robert Lloyd, assisted by a male quartet with megaphones, led the singing.

The band of the Columbia Park Boys Club, consisting of fifty members, of which Major Sidney S. Peixotto is the head, has been signally honored by the Australian Government, which has extended to them an invitation to tour that country. The invitation was extended through L. A. Admonson, head master of Wesley College at Melbourne. The war has had its effect on Australia, and although so far removed from the scene of action thousands of soldiers have been sent to join the Allies, and many of them have returned maimed or broken in health. The plan is for the San Francisco boys to visit the Australian cities and introduce new military music, such as will inspire confidence in the United States. They will leave next month.

E. M. B.

Music at Illinois University

URBANA, ILL., April 10.—Several enjoyable recitals have been given recently at the Auditorium of the University of Illinois. As part of the Symphony Concert Course the Chicago Symphony Orchestra, Frederick Stock, conductor, gave two programs on March 25. Besides patriotic works, these included a variety of compositions by American and European composers. Another recital was that given jointly by Harold Bauer and Pablo Casals, who played works by Beethoven, Chopin, Boccherini and Grieg. The organ recitals at the auditorium continue and on March 17 J. Lawrence Erb gave an attractive program. A students' recital was given on March 19.

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PEORIA, ILL.

Martin Richardson has a beautiful voice, clear enunciation and pure intonation.

WAUKESHA, WIS.

Martin Richardson sang with a finish, a verve and spirit and a beauty of enunciation which made his numbers gems to remember.

FT. DODGE, I.A.

Mr. Richardson uses his beautiful voice merely as the vehicle of expression for his refined and cultured mentality. His was a thoroughly satisfying and artistic performance.

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"RECOGNIZED INTERNATIONALLY AS ONE OF THE GREATEST AUTHORITIES AND ONE OF THE MOST SUCCESSFUL VOICE TEACHERS OF THE PRESENT DAY."

Caruso and Matzenauer Fascinate Philadelphia

"Samson et Dalila" Given with Electrifying Eloquence by
Metropolitan Artists—Stokowski Strives for Antique
Flavor—Jacobinoff Soloist with Orchestra

BY H. T. CRAVEN

Philadelphia, April 15, 1918

"SAMSON ET DALILA" has been an opera of unflagging appeal here ever since Oscar Hammerstein, nine years ago, demonstrated its fitness for dramatic form. In November, 1908, Philadelphians first heard the work with opulent appurtenances of staging and costuming. Up to that time here it had been narrowly rated as most fitly oratorio. The first Oscarian production brought forward Charles Dalmores and Jeanne Gerville-Reache in the titular roles. In some respects their performances have not been surpassed. No tenor has portrayed *Samson* with so much physical and dramatic conviction as Mr. Dalmores. No singing of *Dalila's* measures has ever been quite so glorious as that of the superb and now keenly missed French contralto.

Nevertheless, Mr. Gatti's first revival of the opera had epic splendor and potent lyric beauties and a marked enhancement of these virtues has lately marked the continuance of the work in his repertory. Caruso is now adjusting himself to the demands of his trying rôle in a fashion highly commendable to a tenor so often out of artistic focus with French opera. There is to-day no part in Gallic lyric drama, which he handles so capably as *Samson*.

In Margaret Matzenauer, the Metropolitan possesses a contralto with few, if any, contemporary rivals. These two singers have made the Saint-Saëns opera a notable addition to the Gatti roster. Such a position did the Biblical music play unquestionably take last Tuesday night in its performance given here before one of the largest audiences of the season.

Lyric honors were about equally divided between the two stars, which speaks volumes for the development of Caruso's characterization. His portrait is conceived on dignified and stately lines. One of its most welcome attributes is under-emphasis. Denied dramatic sensibilities of a high order, the tactics of restraint in rôles of tragic grandeur are the tenor's safest guide. He follows it with gratifying results in *Samson*, wisely refraining from melodramatics or over-intensified exhibitions of emotionalism, to which the terrain of the ludicrous, save in the case of really inspired actors, is always perilously near. To the music he brings electrifying eloquence and power. He was in fine voice on Tuesday evening and his outbursts of tragic anguish in the Mill Scene rang out with poignant beauty.

Mme. Matzenauer's *Dalila* is a vivid, overwhelming creation. She portrays the Philistine siren with compelling flashes of dramatic power, and of course, the extraordinary range of her voice

serves her magnificently in the lustrous music. Strange to say, however, she was hardly at her best last week in the ultra-familiar "Mon cœur s'ouvre à ta voix" in which a divergence from the key was palpable. She sang with her accustomed majesty, throughout the rest of the opera, perhaps with never as much vocal flexibility as Gerville-Reache used to reveal, yet with rare charm and surging passion.

The other rôles, all distinctly subsidiary, were efficiently presented. Clarence Whitehill's *High Priest* was fully equal to Hector Dufranne's, and that is high praise. Rothier sang the *Aged Hebrew* with deep-toned impressiveness. The vocal splendor of the Metropolitan chorus was unfailing. Queenie Smith, gracefully, led the ballet and Monteux presented his most valid claims of the season for orchestral captaincy. The final cataclysm in the temple, and indeed, all the elaborate scenes were effectively stage-managed.

Critics of Leopold Stokowski who have resented on the part of this conductor an alleged fondness for modernizing the classics were obviously answered by his rigidly Eighteenth Century performance.

UNIQUE CLEVELAND RECITALS

Two Programs of Modern French Music
Given in Charming Settings

CLEVELAND, OHIO, April 12.—Modern French music presented upon two occasions at the Playhouse has been given a setting of much charm and distinction. The first was a recital of twelve songs of Felix Fourdrain's by Joyce Bannermann, the singer dressed in filmy white silhouetted against a background of colored light varied to suit the content of the song, with the auditorium in complete darkness. John Strong Newberry had made clear and finely cadenced translations of the poems, which were read just before the singing of each song. Mrs. Bayard T. Wright played the preliminary piano prelude, after which curtains were parted, revealing the singer standing in classic pose. Occasional appropriate gesture, sparingly used, lent charming effect.

For the second evening a program of fourteen piano numbers served as a commemorative recital for the late Claude Debussy. Mrs. Martha Askue, a local pianist of much authority as a Debussy interpreter, whose slight and graceful figure lent itself perfectly to the artistic scheme of lighting, was discovered as the curtains parted seated against a background of pale blue light, soft orange rays falling upon her from above. The listeners sat in complete darkness, no applause being permitted either during or at the close of the recital. A more perfect millieu for the elusive music of

the Mozart G Minor Symphony at the Philadelphia Orchestra's concerts in the Academy on Friday afternoon and Saturday evening. The conductor was so intent on restoring the antique flavor of the work that he played it with an orchestra of only about forty pieces. Under such conditions it was impossible to call the reading "heavy." The captious ones were thus forced into a new stand. They complained that the lack of volume from the strings made the symphony sound like chamber music! It was delightfully done, nonetheless.

This banishment from the stage of more than half the orchestra's personnel had, however, a curious effect on the prefatory "Star-Spangled Banner." Without tympani and tubas, the national anthem sounded oddly archaic and wholly unmartial. But there was a certain historical propriety in such an interpretation. When Key set his lyrics to "Anacreon in Heaven" his mental picture of the music must have been very much akin to that to which Mr. Stokowski gave concrete expression. The complete modern orchestra covered itself with laurels in sterling interpretation of the Brahms variations on a Hadyn theme, Chorale St. Antoni. The reading and plasticity, intellectual force, flashes of poetic insight, and carried no suggestion whatever of the much berated "dryness" of variations. The other purely orchestral number was Svendsen's rather trifling "Carnaval à Paris," played with enthusiasm and verve.

Sascha Jacobinoff, Philadelphia born, but drilled in the schools of Leopold Auer and methods of Carl Flesch, was the soloist. There were contrasting displays of a highly promising talent. Mr. Jacobinoff's tone, if not always true, is invariably firm and clear. He fingers with brilliancy and the fluency of his technique is in line with the prevailing modern exactions.

the modern French tone-poet would be hard to imagine. Raymond O'Neil, artistic director of the Playhouse, was responsible for the suggestion and carrying out of this unique recital.

At the Playhouse, founded for democracy of art presentation, three performances are given, on Friday, Saturday and Sunday evenings, the first for sustaining members of the theater, the others for the public, seats for all being sold at twenty-five cents. Its work is entirely serious and upon a high artistic plane.

A. M.

MANNESES CONCLUDE SERIES

Gifted Artists Present Well Varied
Sonata Program

David and Clara Mannes gave the last of their sonata recitals at Aeolian Hall, Friday afternoon of last week. The program offered Grieg's C Minor Sonata, Beethoven's "Kreutzer," an aria from one of Bach's unaccompanied violin sonatas, a transcription of Brahms's E Flat Intermezzo, an old French melody, "Le Jongleur," and a movement from Wolf-Ferrari's G Minor Sonata. The weather was hardly conducive to good string tone or infallible intonation and Mr. Mannes suffered under the atmospheric handicap, which affected particularly his work in the lovely sonata of Grieg. Nevertheless, the two artists performed it with considerable spirit, if without conspicuous finish of ensemble. A large audience heard the recital.

H. F. P.

MRS. HECKSCHER BREAKS ARM

Philadelphia Composer Injured While
Showing Dance in Her Opera

PHILADELPHIA, April 13.—Mrs. Celeste D. Heckscher, whose new opera, "The Rose of Destiny," will be given on May 2 by the Operatic Society at the Metropolitan Opera House here, fell in her apartment yesterday and fractured her right arm while she was showing her sister, Mrs. Henry E. Drayton, one of the dances in "The Rose of Destiny."

Mrs. Heckscher was taken to the Jefferson Hospital.

May M. Cobb Stirs Audience in Benefit
Concert at Elizabeth, N. J.

May Marshall Cobb, soprano, was heard in a concert given for the benefit of the National Surgical Dressings Committee at Elizabeth, N. J., April 5. Miss Cobb was especially praised for her fine interpretation of the "Mad Scene" from "Lucia" and was also applauded for her stirring delivery of Speaks' "When the Boys Come Home." Other numbers on her program included works by Sinding, Hahn and Eden, with harp accompaniment by Alfred Kastner, and a song group by Woodman and Lehmann, besides several old Scotch songs.

CLUB CONCERTS RULE PHILADELPHIA WEEK

May Ebrey Hotz Gives a Charming Recital—Organizations Join to Produce "Highwayman"

PHILADELPHIA, April 15.—The large audience which assembled in Witherspoon Hall Tuesday evening to hear May Ebrey Hotz, soprano, in song recital, despite the inclemency of the weather, was satisfactory tribute in itself to the popularity of the artist.

The group of French songs, so delicately painted, Fourdrain's "Le Belle," "Au Bois Dormant," Hahn's "D'une Prison," and Bachelet's "Chère Nuit," did not, however, develop the deeper and more subtle beauty of tone which was portrayed later in charming manner in the "Cossack Cradle Song" by Napravnik, Tschaikowsky's "Toujours à toi," and again the delightful "Tranquility" by Foote. Mrs. Hotz responded with many encores. She was capably supported by Ellis Clark Hamman at the piano.

A splendid production of Deems Taylor's "Highwayman" was given in the ballroom of the Bellevue-Stratford Thursday afternoon by the combined choruses of the New Century Club and Women's Club of Swarthmore, under the capable direction of Martha C. Barry. The concert was given under the patronage of the Philadelphia Art Alliance, through the courtesy of Mrs. Harold Garnett and Arthur Judson, the proceeds to be used for the American Artists' War Emergency Fund.

David Bispham, the baritone, and Domenico Bove, violinist, were the soloists.

The eleventh of a series of free Sunday afternoon concerts given at the Academy of Fine Arts was successfully launched Sunday by the Fortnightly Club under the direction of Henry Gordon Thunder, the soloist for the occasion being Emily Stokes Hager, soprano; Marie Langston, contralto; Walter Pontius, tenor, and Mr. Story, baritone. Clarence Bawden was also heard in piano solos.

A. K. T.

"PHILOMUSIANS" IN CONCERT

Chorus of Philadelphia Club Presents
Annual Spring Program

PHILADELPHIA, April 11.—A large and appreciative audience greeted the Philomusian Club Chorus Tuesday evening in the auditorium of the club house, the event being the annual spring concert. With spirit and excellent tone the chorus, under the direction of May Porter, presented a program of attractive part-songs for women's voices. Two groups of songs by Philip Warren Cooke, tenor, were enthusiastically received, and a special feature of the evening was the graceful dancing by Marion Jackson and Alice Bazin to the music of Chopin, Drigo, Gounod and Gillet. Katherine Loman was at the piano. William Sylvano Thunder was accompanist for the club, assisted by Florence Haenle, first violin, and Elizabeth Porter, second violin. The patriotic spirit of the Philomusian Club is ever alive, and on this occasion several hundred dollars' worth of war-saving stamps were sold after the concert. The presence of enlisted men, among whom were several Canadian officers, as guests of the chorus added greatly to the enthusiasm.

Mme. Melba Receives Hearty Welcome
from San Diego Audience

SAN DIEGO, CAL., April 8.—An enthusiastic audience, which completely filled the Isis Theater, greeted Mme. Melba when she appeared in concert last night. Purity of tone, together with the marvelous trill, were in evidence. Especially pleasing were the numbers, "Chant Indoué" of Rimsky-Korsakoff, and the Bemberg's "Nymphs et Sylvans." Mme. Melba received much applause and graciously responded with some of the older favorites. She was assisted by her protégé-pupil, Stella Power, coloratura, and Axel Simonsen, cellist, and Frank St. Leger, accompanist. While in San Diego, Mme. Melba, for the first time, gave an open air concert for the enlisted men at Camp Kearney. She was enthusiastically received.

W. F. R.

Must Stand During Anthems in Columbus (Ohio) or Pay Fine

COLUMBUS, OHIO, April 15.—All able-bodied persons are required to stand during playing of "The Star-Spangled Banner" and "America," by an ordinance passed by the Columbus City Council last week, under penalty of a fine of \$5 to \$25.

First Performance NORFOLK FESTIVAL, June 1918

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Earth's weary sons from many lands find rest;
Bind us in love, that we may truly be
One blood, one Nation, everlasting!"

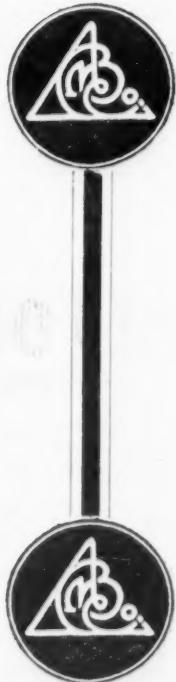
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LAST LONG MILE IS MADE EASIER FOR SOLDIERS BY MASSED SINGING

Kenneth Clark Accomplishing Big Results in Camp and on Hikes at Camp Meade — Will Tell National Federation of Women About Camp Singing as a Military Factor

KENNETH S. CLARK, formerly a member of the editorial staff of *MUSICAL AMERICA*, is enjoying signal success as army song leader at Camp Meade, Maryland, where he is now stationed. He has been invited to give a musically illustrated talk on "Camp Singing as a Military Factor" on May 3, before the Biennial Convention of the General Federation of Women's Clubs at Hot Springs, Ark., under the auspices of Mrs. W. D. Steele, chairman of the music department of the General Federation. He will also lead the federation in a "camp sing."

Mr. Clark will give the same demonstration of his work before the Music Study Club in Birmingham, Ala.

On Thursday of last week, when 12,500 troops from Camp Meade hiked to Baltimore for the parade on Saturday, Mr. Clark preceded the hikers in a motor cycle side-car and took his station about two miles before the end of the first day's march. As each company marched by he led it in singing and started the songful impetus to carry the men through the "Last Long Mile" of hiking.

On Saturday night, April 6, the 310th Field Artillery gave an entertainment at the Lyric in Baltimore, Mr. Clark leading the community singing of camp songs by civilians and soldiers.

On the following day a similar meeting in behalf of the United Service Club of Baltimore took place. General Kuhn, commander of the division, was the principal speaker, following the singing. He spoke enthusiastically about the singing in the Liberty Theater at Camp Meade, saying that when the 3000 soldiers join in song, it was wonderful to see and hear. Said he, "I'm sure the boys enjoy the singing almost as much as the performance itself, and I go to the theater twice a week, largely to hear the singing."

CONNECTICUT TEACHERS ADVOCATE SCHOOL CREDITS

State Music Teachers' Association in Third Annual Meeting—Gallo Forces Give Two Operas

HARTFORD, CONN., April 13.—The Music Teachers' Association of Connecticut held its annual meeting on Wednesday, April 3, in the Center Church Parish House. The subject of credit being allowed pupils by the high school, for music study with private teachers, was talked over and the plan enthusiastically advocated.

An informal talk, an exchange of ideas, on the subject of ear-training was led by Miss Fitch, while Lillian Bissell of the Hartford School of Music spoke on the "Teaching the Theory of Music." An article on sight-reading was read by Miss Barrows.



Photo by G. V. Buck, Washington, D. C.
"All Right—Let's Go"—Kenneth Clark, the Camp Meade Army Song Leader, Prepares for a Vocal Drive

Last Saturday night the Divisional Glee Club made its out-of-camp débüt at the "Over There" Exhibit in Baltimore—where President Wilson delivered his latest answer to Germany. They sang "Swing Along," by Will Marion Cook; "The Magic of Your Eyes," by Arthur A. Penn; "There's a Long, Long Trail," with solo by Corporal William Viglione of Scranton, Pa., and some camp songs. After the club's performance, Mr. Clark led the crowd in singing camp songs, with the words thrown on the screen.

On Sunday afternoon Mr. Clark gave his song-talk at the Christ Church Parish House in Alexandria, Va., where many men in uniform were present. On Sunday afternoon he also led the singing in Washington at the second of the community sings organized by the District of Columbia War Camp Community Service. Gilbert Wilson, the song leader at Quantico, made his bow to Washington in this capacity at the sing on the previous Sunday.

The San Carlo Opera Company gave two productions of grand opera here at Parsons' Theater on Monday and Tuesday nights. The first performance was "Aida" and the second night "Lucia" was given. The work of the company was excellent. Carlo Peroni conducted and at all times showed good control of his singers. The audience on both nights was large and responsive.

The Choral Club, Ralph L. Baldwin conducting, gave the second concert of its eleventh season on Wednesday evening, April 10. Merle Alcock, contralto, was the assisting soloist. The club sang "When the Boys Come Home," Speaks; "Lady of the Lagoon," Bantock; "Old King Cole," Forsyth; "A Ballad of Charles the Bold," MacDowell; "Bonnie Ann," MacDowell; "The Call of Spring," Bartholomew; "To the Spirit of Music," Stephens; "Rhapsodie," Brahms; "The Foggy Dew," Gartlan; "The Old Man in the Tree," Lang, and Three Negro Spirituals by Burleigh. Mrs. Alcock sang



Verdi's "O Don Fatale" and a group of songs: "What is There Hid in the Heart of a Rose," Protheroe; "The Bells of Youth," Speaks; "Love's Sorrow," Brown, and "Spring Flowers," Phillips. This was Mrs. Alcock's first appearance in this city, and she created a highly favorable impression. Edward F. Laubin accompanied, his work as usual being effective. The audience demanded many encores.

T. E. C.

fined understanding of its many whims and moods.

Of his Chopin numbers the C Major Etude and the G Major Prelude gave especial pleasure. The technical fluency and brilliance displayed in these pieces was indeed thrilling in effect. The audience was exceedingly demonstrative in its appreciation and recalled the artist for many extras.

W. H. L.

Frank Sheridan, Pianist, to Be Soloist with Young Men's Orchestra

At the concert on Sunday afternoon, April 28, of the Young Men's Symphony Orchestra, Arnold Volpe, conductor, at Aeolian Hall, New York, Frank Sheridan, a brilliant young American pianist, who is a pupil of Louis S. Stillman, will be the soloist, playing the MacDowell Concerto in D Minor.



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GALLI-CURCI AND GANZ IN MISSOURI

10,000 Cheer Diva and Pianist in Kansas City Recital—Karle Scores

KANSAS CITY, Mo., April 10.—Not many times in the history of Convention Hall has a concert been given which presented so brilliant a spectacle as the one last night, when, with a sold-out house, Amelita Galli-Curci and Rudolf Ganz appeared in joint recital. The immense hall was reduced to two-thirds its size, thus making a better concert auditorium, and accommodating an audience of 10,000. It was Kansas City's best and representative audience which greeted these two great artists. Mme. Galli-Curci was given a real ovation.

Her numbers on the program were: "Una voce poco fa" from "Barbiere di Siviglia," "A Swan," Grieg; "La Papillon," Fournier; "Crepuscule," Massenet; "Carceleras," Chapi. After this group Mme. Galli-Curci had many recalls. She responded with four encores, the last one being "Home, Sweet Home," to which she played her own accompaniment. The last number was the "Shadow Song" from "Dinorah" of Meyerbeer. Throughout the entire program the audience was spellbound and showed their appreciation by much applause.

Mr. Ganz was in fine form, never playing better in Kansas City. He has a large following here and is much loved by his former pupils. His numbers were the "Symphonic Etudes" of Schumann, a Chopin group, including the "Maiden's Wish," "My Joys," Waltz in C Sharp Minor, Polonaise in A Flat. The last group was a Spanish Dance, Granados; Capriccio in E Flat for the right hand alone by Ganz, Petrarca Sonnet in A Flat and "La Campanella," Liszt, closed the group. The composition by Mr. Ganz was extremely effective. Much applause was accorded to every number and it was necessary for Mr. Ganz to give several extra numbers. The concert was under the local management of the Fritschy Concert Direction. It was an extra concert, however, and not one in the Fritschy Series.

The season's series closed on March 28 with the Zoellner Quartet, with Helen Stanley as soloist. This was a delightful recital. The entire series has been an artistic triumph and through this management Kansas City has had the opportunity to hear the greatest artists on the concert stage. The Fritschy Concert Company has announced a very attractive series of concerts for next season.

At the last orchestra concert at the Shubert Theater the soloist, Theo Karle, aroused the greatest enthusiasm. Mr. Karle's singing had not been widely heralded and to many in the audience his name was unknown, but the reception given him surpassed that displayed at any of this season's concerts. Conductor Busch excelled his interpretations. The orchestra gave the last "Pop" concert for the season at Convention Hall last Sunday afternoon to a crowded house.

Carl Poyer of the Lawrence University gave a program of his own compositions under the auspices of the Kansas City Music Club last Thursday afternoon. We of the Middle West are very proud to

have such a composer who so well reflects the people's life in his tone pictures. It is such men as Mr. Poyer and Carl Busch that have put us on the map in musical composition. S. E. B.

Graveure Has Canine Admirer in Ohio Recital

At a recent recital in Ohio, Louis Graveure, the baritone, encountered a unique listener in his audience. He was half-way through a Hungarian folksong, when a sudden titter and a sound of hurried footsteps passed through the hall. Emerging quickly from the grasp of an embarrassed usher came a small Boston terrier. Half-way down the aisle he relaxed into a more leisurely pace, and a few feet from the stage he sat and listened attentively. By this time the entire audience was on the verge of laughter, and it was with difficulty that Mr. Graveure himself continued through his song. When he finished, however, pandemonium broke loose, and the dapper little Boston bull, as if realizing his part, jumped upon the stage in canine enthusiasm. Mr. Graveure picked the dog up in his arms and shared the applause.

York Public School Pupils Show Musical Prowess

YORK, PA.—What proved to be one of the musical events of the local season was the annual spring concert given recently by the members of the upper classes under the direction of J. Dale Diehl, supervisor of music in the York public schools. The manner in which the large chorus of 375 voices acquitted itself throughout the program was a demonstration of the finished musical training the students are receiving under the baton of their able director. The high school orchestra, under the direction of Prof. A. A. Knoch, accompanied the vocalists. The numbers of the program were particularly adapted for choral work and included such compositions as the choral fantasy from Gounod's "Faust," arranged by Vincent, and "Lochinvar's Ride," by Harry Rowe Shelley. G. A. Q.

Original Works Heard at Musicians' Fellowship Society Meeting

A meeting of the Musicians' Fellowship Society was held on the evening of March 25, at the home of its president, Frank S. Hastings. The program consisted of works by Mrs. Howarth Lemmel and Frank S. Hastings, members of the club. Mrs. Lemmel sang her own compositions, which were mostly songs for children. Modest Altschuler played several cello solos written by Mr. Hastings, as well as the obbligatos to four songs by the same composer, sung by Mme. Amy Ray Seward. Mr. Hastings and Mrs. R. Tindale accompanied on piano and organ.

Sousa Begins Tour of Iowa in Interest of Third Liberty Loan

CHARLES CITY, IOWA, April 1.—The band from the Great Lakes Naval Training Station, which is under the leadership of John Philip Sousa, gave its first concerts here on its tour of the state in the interests of the Liberty loan. The band will give concerts in all the largest cities of the state. The band of 300 members at the Great Lakes Station trained by Sousa has been divided into groups of twenty-five men and sent all over the Middle West in the interests of the third Liberty loan. B. C.

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GODOWSKY TO INTRODUCE THE "MASTER-SCHOOL" PLAN OF TEACHING

Distinguished Pianist Will Conduct Classes on Pacific Coast This Summer—Explains Scope of Instruction in This Form—Los Angeles and San Francisco Sessions Planned—The False Attitude of Concert-goers Toward Eminent Teachers

AMERICA will have its first demonstration of the "master-school" idea as applied to the pianoforte this summer, when Leopold Godowsky goes to the Pacific Coast at the urgent invitation of a number of prominent musical personages of that section.

A firm believer in the class system of teaching, Mr. Godowsky is convinced that in the comparatively short period of time which his professional duties will allow him, he will be able to achieve the maximum of results with advanced students in both Los Angeles and San Francisco, where the classes are now being formed.

The Los Angeles class will open on June 3 and continue for five weeks, after which the San Francisco sessions will open. Each course will consist of sixty full hours, three times a week, four hours each session. The classes will be limited to twenty active students and twenty listeners. The active students will prepare certain pieces in the advanced répertoire and all students will have the advantage of the noted authority's criticisms and pedagogical advice.

"It has been my experience," declared Mr. Godowsky to a representative of MUSICAL AMERICA who saw him last week, "that the member of a class studying under such conditions obtains a better grasp of the subject and enjoys greater advantages in solving a variety of problems than does the individual pupil studying privately."

"The class idea in piano teaching is comparatively new," continued Mr. Godowsky. "It was employed, to a certain extent, by von Bülow and by Liszt, although neither of these masters realized

the fullest possibilities of such instruction. In the case of Liszt, the gatherings were quite informal and were more in the nature of exhibitions of the stu-



Leopold Godowsky, the Celebrated Pianist

dents' achievements. At the master school in Vienna I succeeded in developing the idea to a point where, I believe, each student enjoyed the maximum of results. In California I plan to carry out the same idea.

"Each one of the twenty active students in the class will prepare certain works representing a wide range of pianoforte literature. I shall then call one of them to the piano. Let us suppose that the pupil has prepared a sonata. Before he or she plays there will be a discussion of the sonata form, a recounting of its development in the literature of the pianoforte, a study of its structural relation to all art forms, an explanation of its psychological significance and an exposition of the particular character of the sonata selected for study. This will, of course, involve a clear explanation of such matters as rhythm, accents, phrasing and interpretation.

"The question of accents alone affords an interesting subject for class instruction. For instance, there are the accents of rhythm, the accents of melody and the characteristic accents of the composer which can be explained. All of the students will have the opportunity to ask questions. It is one of my principles in teaching never to make a statement which, on cross examination, I cannot explain to the full satisfaction of the inquirer. You will see, therefore, that this method of class instruction opens up a wide vista for the ambitious student who would have a variety of perplexing problems solved.

An Important Innovation

"I am convinced that the employment of this class idea marks a big step forward in our musico-educational life. I should like to see it put in practice by eminent singing teachers, violin teachers and, in fact, instructors in every branch of music. Heretofore it has been tried with success only in the teaching of theoretical subjects, musical history, etc. If such classes were instituted in the Far West, Middle West and East they would attract ambitious students from all parts of the country, and would give America educational advantages which would be second to no country in the world."

Mr. Godowsky has given but a limited time to teaching during his stay in America. This has been due to three causes. One has been the lack of time which his concert tours have involved; the other to the time and energy devoted to his work as editor-in-chief of the famous Progressive Series of Piano Lessons, and the third to a peculiar attitude of the American public toward concert artists who have gained eminence as

pedagogues. The last reason merits a more complete explanation.

"In Europe," said Mr. Godowsky, "there is no prejudice against the teacher. On the contrary, the concert appearances of distinguished pedagogues arouse even greater interest than they would if the performer had no particular standing as a teacher. In America there appears to be a sentiment which restrains the concert artist from making his pedagogical activities known to the concert-going public. For some reason, difficult to explain, the American concert-goer views with something akin to suspicion the recital of a prominent instructor. He feels the absence of a certain glamour that surrounds, in his mind at least, the personality of the performer who is divorced absolutely from the studio or classroom. That is why many of our foremost pianists, violinists and singers who are accomplishing remarkable results along pedagogical lines are inclined to keep such activities very much in the background—almost secret. It is, of course, a false position, for there are few distinguished pianists in the world to-day—the exceptions can be attributed to the fact that the individuals have neither the talent nor the desire to engage in teaching—who do not devote part of their time to instruction."

At the close of the San Francisco classes Mr. Godowsky will be a guest of the Bohemian Club and will attend the famous music-drama which occurs each year in the Redwood grove. He will then spend the remainder of the summer with his family at some Pacific Coast resort and the early part of the season, until Jan. 1, will be devoted to concert engagements in the Far West, Middle West and in Canada. P. K.

"Stabat Mater" Finely Given in Brooklyn

A splendid performance of the "Stabat Mater" was given at St. James's P. E. Church, Brooklyn, on Sunday afternoon, April 7, with Mabel Garrison, soprano of the Metropolitan Opera Company; Barbara Maurel, contralto; Willard G. Ward, basso, and Frederick Vettel, tenor. An augmented choir supported the soloists with fine effect. Miss Garrison's singing of the "Inflammatus" was a revelation of tonal beauty, and the soprano and contralto duet, "Quis Est Homo?" was given with delightful effect.

A. T. S.

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"An artist of superlative greatness."—Toronto Mail and Empire.

"One cannot imagine a more captivating performance."—Chicago Herald.

"Among the really great pianists of to-day. Her technic is prodigious, her tone has an infinite variety of color."—Boston Post.

"An artist of rare and fascinating powers."—St. Louis Republic.



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THE PROPAGANDA IS SWEEPING THE COUNTRY

THE movement for a National Musical Alliance is sweeping the country.

I have just returned to New York from attending the National Convention of Music Supervisors in the Public Schools at Evansville, Ind., from where I went for the three days of a musical campaign at South Bend, Ind.

During the last few weeks, including Scranton and Harrisburg, Pa., I have addressed very nearly fifteen thousand people. In Scranton the press published in the way of advance notices, interviews, reports of the various meetings over forty columns. In Harrisburg this was exceeded, with a total of forty-five columns for that single city.

One of the results of the Harrisburg campaign after my address in the House of Representatives at the Capitol, where I was introduced by the Governor of the State, Martin G. Brumbaugh, was the issuance of a proclamation by Governor Brumbaugh, which will become historic. It is the first time that the Governor of a great State like Pennsylvania took public notice of the value of music as a factor during a great war.

The full text of the proclamation will be found in this issue on the front page. After stating that music is the language of the race universal and that it is supremely significant in unifying and arousing the American spirit, the Governor calls upon and earnestly urges the people in all communities in his commonwealth to organize marching clubs of singers, with flag and band to lead, with the children, the men and women marching the streets of the cities in the paths of the people with songs of the Republic and with stately hymns of religious fervor. The Governor furthermore calls upon municipal officials to publicly commend the movement. He asks the newspapers to urge its importance, so that Pennsylvania be

Mary Jordan, Distinguished Contralto, Endorses Movement Heartily

Enclosed please find my application for membership in the Musical Alliance and check for the first year's dues. We are greatly indebted to Mr. Freund for his helpfulness and interest in the music of this country. May this worthy and much needed movement meet with great success. I indorse it most heartily.

MARY JORDAN.
New York, April 1, 1918.

May the Profession Realize Necessity of Its Existence

Can you send me some literature pertaining to the aims of the Musical Alliance of the United States, so that I may interest my co-workers in this great movement? I hereby enclose membership dues and may the profession realize the necessity of its existence and give the eager support these lofty ideals deserve. Wishing you the greatest of success.

JOSEPH G. PINEDA,
Director, Conservatory of Music,
Gainesville, Tex., April 2, 1918.

James P. Dunn Says: "My Only Wonder Is That Such an Idea Had Not Been Conceived Long Ago"

Enclosed please find my application for membership, etc. My only wonder is that such an idea had not been conceived long ago. For many years I have felt the need of such a body which would embrace all the widely varied elements constituting the musical profession and work for the common good of all. Behold it, in the Musical Alliance! Moreover, I see in it the tangible agency which will carry into actual effect the praiseworthy propaganda its distinguished president has so altruistically preached these many years and look to the future with every confidence that this result will be realized. Personally, I pledge myself to do all in my power to aid it and its ideals.

JAMES P. DUNN.
Jersey City, N. J., April 3, 1918.

A Glorious Cause

I am enclosing \$1 for my membership in the Musical Alliance. It is the least I can do in the glorious cause which you have undertaken.

SUSA YOUNG GATES,
Editor, *The Relief Society Magazine*.
Salt Lake City, Utah, April 2, 1918.

The Entire Music Department of the Oakland (Cal.) Public Schools Joins

The music department of the Oakland public schools, numbering twenty-nine teachers of music, herewith applies for membership in the Musical Alliance. We take this concerted action that we may prove our loyalty to the cause of public

school music which you have so courageously undertaken, that we may offer to you our substantial support and co-operation and that we may help to hasten the day when there will be more and better music in all the public schools of this country.

That your success with this national movement may surpass even your most sanguine hopes is the wish of the entire department. I enclose draft for \$29 and ask that you kindly forward all the membership receipts to me for distribution.

GLENN H. WOODS,
Director of Music,
Board of Education.
Oakland, Cal., March 30, 1918.

Civic Music Association of Milwaukee Joins and Endorses the Alliance

At a meeting of the Board of Directors of the Civic Music Association of Milwaukee, held on April 7 at the Hotel Pfister, it was unanimously voted to join the Musical Alliance of the United States, with headquarters in New York. We take great pleasure in joining an organization devoted to the broadest musical ideals that have been proposed in this country. We indorse most heartily every purpose to which the Alliance is committed. We believe that you will succeed in these far-reaching enterprises and that the Musical Alliance of the United States will be the most potent influence ever used to create a great musical nation out of our beloved America.

Most cordially yours,
C. O. SKINROOD,
Secretary-Treasurer, Civic Music
Association of Milwaukee.
Milwaukee, Wis., April 8, 1918.

Will Realize All of the Many Possibilities

Permit me to apply for membership in the Musical Alliance, an achievement which will realize all of the many possibilities of musical America.

DAI BUELL.
Newton Center, Mass., April 7, 1918.

May the Alliance Live Long

Our national music spirit must have a firm foundation in our public schools. May the Musical Alliance of the United States live long and grow to be a power felt throughout the land.

HUGH W. DOUGALL,
Supervisor of Music in Public
Schools.
Salt Lake City, Utah, March 29, 1918.

National Grand Opera Association Joins

Herewith enclosed please find \$1 as membership fee in the Musical Alliance, which we heartily indorse in its ideals.

Wish you the greatest success in your enterprise.

NATIONAL GRAND OPERA ASSOCIATION.

Chicago, March 26, 1918.

the first and best in giving, by marching bands of singers, lofty expression of loyalty to God and to country.

In a great democracy such as we have, the real forum is the public street. Men and women and children may sing in auditoriums. They may also congregate in public squares to sing patriotic songs. The press may describe these functions. But they after all do not reach and touch those who are more or less confined within offices, homes, factories, who often do not realize what is going on in their very midst. Furthermore, when a parade goes through the streets of a city what does it mean? It means a band or more which precedes marching men and sometimes marching women as well, who move along in silence. Such expression of emotion as there is comes from the people who line the sidewalks.

It occurred to me, therefore, that it would electrify the country if everywhere the children in the high schools, the church choirs, the singing societies were mobilized to march through the streets singing patriotic songs and carrying the American flag. Thus they would reach the clerk in the store, the servant in the home, the busy business man at his desk, the factory operatives on the line of march. Already since Governor Brumbaugh's proclamation was carried by the Associated Press everywhere it has borne fruit. Before long the people of this country will be electrified by the psychical influence of multitudes marching through the streets singing with patriotic fervor the songs of democracy triumphant.

John C. Freund

Al Jolson Says "Its Effect Cannot Be Overestimated"

It is a pleasure indeed to apply for membership in an organization having as its aims the promotion of public interest in the greatest and most neglected of arts. Great good cannot fail to develop from an organized effort to bring music to the fore and to accord it the position it merits in our daily lives. The success of the movement represented by the Musical Alliance will open new opportunities to composer and musician alike, and will bring a new and far-reaching force into our national life. Its effect upon the ethical and cultural development of this new country cannot be overestimated.

With best wishes,
AL JOLSON.
New York, March 28, 1918.

Destined to Be Successful

I enclose \$1 for membership in the Musical Alliance, a most worthy organization, deserving of encouragement by all musicians, and destined to be successful.

ELSA GUNDLING-DUGA.
Wheeling, W. Va., March 29, 1918.

A Member from Honolulu

Enclosed please find money order for membership in the Musical Alliance, which I think is quite worthy of its interceptors and champions, Mr. John C. Freund and his MUSICAL AMERICA.

CLAUDE G. OAKES.
St. Andrew's Priory,
Honolulu, March 22, 1918.

Mrs. Jason Walker of Memphis Joins

Enclosed find fee for membership in Musical Alliance of the United States.

Mrs. JASON WALKER,
Manager, Memphis Musical Bureau.
Memphis, Tenn., April 5, 1918.

A Real Achievement in the History of American Music

Enclosed find check for membership in the Musical Alliance, a real achievement in the history of American music—thanks be to our worthy leader, Mr. Freund.

RAGAN H. PIPES.
Waynesburg, Pa., April 3, 1918.

A Great Tribute from the Lieutenant-Colonel of the Fourth U. S. Cavalry

I doubt if any of the eminent musicians and hosts of others who have given such well deserved praise to your movement really feel a deeper interest in or realize its significance more than I who am but a listener. MUSICAL AMERICA, under Mr. Freund has been our mentor, text book, instructor and college. I

learned of the Musical World from its pages. The tributes from thousands of readers seem to voice in even more general terms than these its usefulness.

Wish you continued success.
GEORGE ODEN,
Lieutenant-Colonel, Fourth U. S.
Cavalry.
Schofield Barracks,
Hawaii, March 27, 1918.

Ethel A. Carlson of Willmar (Minn.) Joins

Enclosed find check for \$1 for membership in the Musical Alliance.
ETHEL A. CARLSON.
Willmar, Minn., Feb. 8, 1918.

A Splendid Purpose Behind This Movement

Please find enclosed \$1 for membership in the Musical Alliance. Such a splendid purpose is behind this movement that I hope every musician in the country will join. It is what we have always needed and our thanks are due to Mr. Freund for his untiring efforts for the benefit of music and musicians.

MARY ALSOP CRYDER.
Washington, D. C., April 13, 1918.

Edward F. Kurtz of New Castle (Pa.) Joins

Enclosed you will find check for \$1. Please enter my name on the list of the Musical Alliance of the United States.
EDWARD F. KURTZ.
New Castle, Pa., Feb. 6, 1918.

Will Promote Advancement of Music in the Public Schools

Please find enclosed check for \$1. It is very gratifying to learn that the musicians of the country are engaged in an undertaking which will promote among other musical interests the advancement of music in the public schools.

Wish you success in your work.
R. A. COAN,
Representing Ginn & Co.
New York, April 10, 1918.

Mrs. Stuart Close of Brooklyn Joins

I hereby apply for membership in the Musical Alliance of the United States and enclose annual dues of \$1.
Mrs. STUART CLOSE.
Brooklyn, N. Y., March 12, 1918.

President National Piano Manufacturers' Association Joins

I am strongly in favor of any movement that will develop greater interest in music and enclose my check to assist your work.

J. A. COFFIN,
Ernest Gabler & Co.
New York, April 10, 1918.

Time Has Come for Those Interested in Music to Work Hand in Hand

I have enjoyed with keenest sort of interest the great progress you have made in that splendid and much needed organization, the Musical Alliance. If the time has come—and most assuredly it has—when the whole people of these United States must think and act together, that the most sacred principles for which we stand as a nation may reign supreme, is it not logical to conclude that the time has arrived when those who are interested in music in any form should work hand in hand to accomplish the greatest good?

Therefore, it is a privilege and pleasure for me to hand you herewith my application for membership in the Musical Alliance, with check to cover the annual dues.

Best wishes for continued success.

EMMETT THURMANN.
Dallas, Tex., April 10, 1918.

F. C. Wampler of McKeesport (Pa.) Joins

Enclosed please find \$1, for which please enroll me as a member of the Musical Alliance of the United States.

F. C. WAMPLER.
McKeesport, Pa., Feb. 6, 1918.

Every American Musician Should Join

I inclose herewith my subscription to the Musical Alliance of the United States, which I think every American musician should join.

HORACE COOPER,
Recording Secretary, Philadelphia Chapter, No. 31, American Guild of Banjoists, Mandolinists and Guitarists.
Philadelphia, Pa., March 22, 1918.

Grace M. French of Syracuse Joins

Please find enclosed check for membership dues for the Musical Alliance of the United States.

GRACE M. FRENCH.
Syracuse, N. Y., Feb. 18, 1918.

Couldn't Spend a Dollar for a More Worthy Cause

Enclosed is check for \$1. Please accept my application for membership in the Musical Alliance of the United States. I don't see how I could ever spend a dollar for a more worthy cause, which should have the support of every American. With a man like Mr. Freund at the head, I can see only a brilliant success for the Alliance.

JOHN ADAM HUGO.
Bridgeport, Conn., April 1, 1918.

A Good Thing for the Trade

Enclosed please find my check for \$1 for membership in the Alliance, which is a very good thing for the trade.

J. P. KELLER.
Philadelphia, April 1, 1918.

Carl W. Grimm of Cincinnati Joins

Enclosed you will find check for \$1, for which please enroll me as a member of the Musical Alliance. Every American-born musician ought to be a member, and I hope you will succeed in enrolling them all.

CARL W. GRIMM,
Author of "Harmony Study at the Piano."
Cincinnati, Ohio, April 2, 1918.

Pleased to Co-operate

Enclosed please find check for my membership to the Musical Alliance. Am pleased to give my co-operation for this worthy movement.

H. BERSIN,
Harold Bersin Piano Co.
New York, April 2, 1918.

Pleased to Join

I enclose my check for \$1 for membership dues in the Musical Alliance, which I am pleased to join.

JOHN CASEY.
Fall River, Mass., March 13, 1918.

A Great Move

Enclosed please find \$1 for membership in the Musical Alliance. It has my heartiest support, as it is a great move.

ABRAHAM I. WOLF,
Schubert Piano Warerooms.
Brooklyn, April 1, 1918.

A Great Incentive to Many Musicians

I am glad to send you my fee of \$1 for membership in the Musical Alliance. Mr. Freund's noble work in the cause of music has endeared him to all people. May he live many years to see and enjoy the results of his unselfish labors and

may this Musical Alliance be a great incentive to many a discouraged and struggling artist.

With all good wishes for the prosperity of the project, believe me,
GERTRUDE L. EYLES.
West Philadelphia, April 2, 1918.

Francis Moore Joins

Enclosed please find check for annual dues for the Musical Alliance. With best wishes for the success of the organization,

FRANCIS MOORE.
New York, April 10, 1918.

Albany Manufacturer Wishes Success

Enclosed please find check for membership in the Musical Alliance. I was always an ardent admirer of your musical efforts for the benefit and uplift of the trade on the success of the Musical Alliance.

I congratulate you and wish you continued success.

FREDERIC W. TIETZ, JR.,
Manufacturer of Musical Instruments.
Albany, N. Y., April 10, 1918.

Firmly Believes in Its Objects

Firmly believing in the objects of the Musical Alliance, I am very glad to send my dues and become a member.

GERTRUDE W. ROGERS.
Watertown, N. Y., April 11, 1918.

Why He Joins

After having carefully studied the nature of the goal aimed by the Musical Alliance, I cannot see why one would not wish to become associated with such an association, so accept my personal check for the sum of \$1 and place it to the credit of Kathryn Meisle, American contralto.

CALVIN M. FRANKLIN.
Philadelphia, Pa., April 4, 1918.

Success Must Follow

Enclosed please find my check for membership in the Musical Alliance. I realized, when I heard Mr. Freund's address at Central High School a few months ago, that he was voicing a wonderful message. The recent account of the dinner in honor of Dr. Claxton shows that public school music is to come into its own.

Your cause is a splendid one. Success must follow.

LOLA JOHNSON.
Washington, D. C., April 2, 1918.

Noble Work

Enclosed find check for \$1, for which please enroll me as a member of the Musical Alliance of the United States. Best wishes for our beloved John C. Freund and his noble work in behalf of music.

Mrs. W. D. ANDERSON.
Waxahachie, Tex., April 4, 1918.

Best Wishes for Success

Enclosed please find application for membership with check for \$1. With best wishes for the success of the Alliance,

JOHN SPENCER CAMP.
Hartford, Conn., April 7, 1918.

A Privilege to Be Enrolled

Accept my best wishes and hearty co-operation in your splendid undertaking. I consider it a privilege to be enrolled as a member of the Musical Alliance.

Mrs. RATCLIFFE CAPERTON.
Philadelphia, Pa., April 7, 1918.

Heartily Endorses the Alliance

Please enroll me as a member of the Musical Alliance, the objects of which I most heartily endorse.

Mrs. EMILE TREBING.
Little Rock, Ark., March 30, 1918.

The Distinguished Piano Manufacturing House of Steiff Joins

Enclosed you will find check for \$3 for our membership in the Alliance. We wish you continued success.

FREDERICK P. STEIFF, SR.,
FREDERICK P. STEIFF, JR.,
GEORGE WATERS STEIFF.
Baltimore, Md., April 13, 1918.

Gaetano S. De Luca Joins

I hereby apply for membership in the Musical Alliance and enclose annual dues of \$1.

GAETANO S. DE LUCA,
Director of Voice Dept.,
Ward-Belmont School.
Nashville, Tenn., April 11, 1918.

THE MUSICAL ALLIANCE OF THE UNITED STATES (INC.)

JOHN C. FREUND, President

MILTON WEIL, Treasurer

FOUNDED to unite all interested in music and in the musical industries for certain specific aims:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the cabinet.

Application for membership by those in sympathy with the aims of the Alliance, accompanied by One Dollar for annual dues, should be sent to 501 Fifth Avenue, New York

Checks, Post Office or Express Orders should be made payable to The Musical Alliance of the U. S. Depository: Bankers Trust Company

Heartily in Sympathy with the Alliance

I am sending herewith \$1 for membership to the Musical Alliance of the United States. I am heartily in sympathy with this Alliance and its purpose. I wish you continued success.

GRACE BONNER WILLIAMS.
Taunton, Mass., April 10, 1918.

It Stands for the Noblest and Sincerest Development of Art in America

Enclosed please find check for \$1 that I may be privileged to become a member of the Musical Alliance, because it stands for the noblest and sincerest development of art in America.

ABRAHAM GOLDFUSS.
Baltimore, Md., April 8, 1918.

The Harlem Music Shop Joins

I hereby apply for membership in the Musical Alliance of the United States, enclosing membership dues of \$1.

HARLEM MUSIC SHOP.
New York, Feb. 20, 1918.

Kind Words from Taunton, Mass.

Enclosed please find \$1 for membership to the Musical Alliance. I wish you great success.

Mrs. L. M. LOTHROP.
Taunton, Mass., March 13, 1918.

Of Vital Importance to All Who Profess Music

Enclosed please find \$1. You have inaugurated a splendid program, the accomplishment of which is of vital importance to all who profess music.

M. J. BRINES.
Chicago, Ill., April 10, 1918.

Best Wishes for Its Success

I am enclosing \$1 and wish to make application for membership in the Musical Alliance. Best wishes for its success.

LOUISE M. FINNEY.
Warren, Ohio, April 4, 1918.

Glad to Be a Member

I am glad to become a member of the Musical Alliance and wish you every success in your good work.

MARY C. BROWNE.
New London, Conn., March 14, 1918.

Prominent Piano House Joins

It is with pleasure that we herewith hand you our check for \$1, the same being annual dues and membership in your organization. We are thoroughly in sympathy with this new musical organization and believe a vast number of people throughout the United States will appreciate what you are doing to further the interest of music. Assuring you of our best wishes for continued success.

THE PRICE PIANO CO.,
W. D. Price, Manager.
Petersburg, Va., April 11, 1918.

Heartily Endorse Its Aims

Enclosed please find check for \$1 for membership in the Musical Alliance. I heartily endorse its aims.

MINNIE C. BRUNER.
Franklin, Ind., April 1, 1918.

Mabel Garrison of the Metropolitan Joins

Please enroll me as a member of the Musical Alliance and find membership dues enclosed.

MABEL GARRISON.
New York, April 5, 1918.

Kind Words from San Antonio, Tex.

Enclosed is \$1 for dues for membership to the Musical Alliance of the United States. I had intended sending this long ago. It was not from lack of interest, but just "getting to it." Of course, I know that anything which Mr. Freund promotes is for the good of the musician and upbuilding of musical development.

I have called the Musical Alliance to the attention of the teachers' association and also others. Best wishes.

CLARA D. MADISON,
Pianist-Teacher.
San Antonio, Tex., April 4, 1918.

Is Simply Great

I think the Musical Alliance is simply great!

It is an organization which we American musicians have stood sadly in need of for years, and it remained for our distinguished president to "start something," as he always has been on the firing line for American Musical Independence, "Vive le President." I, for one, am heartily glad to see his mighty movement meeting with the earnest support it so richly merits.

N. VAL. PEAVEY.
Brooklyn, N. Y., April 9, 1918.

One of the Greatest Movements for the Piano Industry

Herewith enclosed you will find my dollar for application of membership to the Musical Alliance. We have found it to be one of the greatest movements for the piano industry.

ARTHUR J. GOLDBERG,
Silberman Piano Co.
New York, April 2, 1918.

Maximilian Pilzer, Prominent Violinist, Joins

Kindly enroll me as a member and accept my heartiest wishes for the success of the Musical Alliance.

MAXIMILIAN PILZER.
New York, April 3, 1918.

Will Greatly Encourage American Musicians

With pleasure I am enclosing my check for membership in the Musical Alliance of the United States. I am sure the organization will greatly encourage American musicians and enable them to work with greater zeal. With best wishes for its success.

EDITH BIDEAU.
Pittsburg, Kan., April 3, 1918.

A Very Worthy Organization

Kindly enroll my name as a member of your very worthy organization. The \$1 for annual dues is enclosed. Wishing the Alliance great success, I am,

ELIZABETH WALKER.
Weehawken, N. J., April 5, 1918.

MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY

PUBLISHERS

JOHN C. FREUND, President
DELBERT L. LOOMIS, Asst. Treas.
address, 501 Fifth Avenue, New York

MILTON WEIL, Treasurer
LEOPOLD LEVY, Secretary

Mr. Damrosch is the leader of the first and the last named organizations. The "official" version differs from the familiar ones only in a few essentials of rhythm and some trifling details of harmonization. But these rhythmic differences give it a breadth and a dignity foreign to the others. They confused for a time folks who wanted to sing the anthem and knew only the ordinary version, which suffers from tawdry corruptions. But patrons of the Symphony Society quickly accustomed themselves to it and the playing of the hymn under Mr. Damrosch became a pleasure to listen to, instead of a wearisome matter of indispensable routine. But, by the same token, only Mr. Damrosch's audiences could sing the authorized "Star-Spangled Banner" without stumbling. The Philharmonic opened every program with the anthem and did it right well, but still clung to the old form. The Boston Symphony, playing it practically under compulsion, gave it with a listlessness that shocked even well balanced folks. But the fact that a standardized version existed was flatly ignored.

The Metropolitan Opera House makes great ado over its patriotism, but to judge by its performances of the "Star-Spangled Banner" it has small reason to do so. One hears the song played with more elevation and dignity in some of the moving picture houses. It is here made to sound crass, blatant, vociferous. The high B flat, screeched by a trumpet at the end, is a piece of vulgarity that nothing can condone. This wretched bit of trumpery used to prevail in times of peace. Conceited singers in an audience would take advantage of it to attract attention, and the end generally aroused laughter and special applause for the person who sang the note. The same thing occurred repeatedly at the Metropolitan this season. The whole proceeding took on a character altogether at variance with a truly patriotic and uplifting ceremonial.

If we need unity of effort in this war, we need it in the rendering of our anthem no less than in everything else. The Government puts forth that anthem in a prescribed shape. Is it not solemnly incumbent upon every American organization and individual to discard spurious forms and corrupt variants so as to make the hymn what we intend it—a sacred symbol?

AMIABLE FICTIONS

French speaking persons can spend a profitable half hour or so in a perusal of *Le Guide Musical* of Paris, which, after suspending publication for two years following the outbreak of the war, reappeared during 1917. The latest number—covering the months between July of last year and the past February—is at hand and will repay a reading, not only for the remarkable article by the illustrious Wagnerian commentator, Maurice Kufferath's article upon a new German edition of Beethoven's Sonata, op. 111, which contains a war-inspired preface vividly illustrating the perfidious machinations of the German mind, but also for its sheaf of American correspondence. We know beyond peradventure that much of our European news to-day is garbled and fantastically distorted. Whether Frenchmen believe in the authenticity of all they get from us we cannot say, but certainly the "American news" given the readers of *Le Guide Musical* would to a large extent be news indeed to those American communities supposed to be the source of it.

The "American correspondent" is an individual called "Alton" and his bailiwick seems to comprehend all of the United States and Canada. This Alton person makes various remarkable discoveries. In the first place he finds that the honor of acquainting Americans with French art more than formerly was the case goes to—Homer Norris! Not that one desires in the slightest to belittle Mr. Norris's share in the matter, whatever it may have been! But what will some other folks—particularly some eminent Bostonians—say?

Next we find absorbing bits of information about Mme. Gadski and Fritz Kreisler—things which we never as much as suspected all these months! It seems that Gadski, "angry because she and her husband were treated as pro-Germans, canceled all her operatic contracts in the United States"—decidedly a case of the cart before the horse! Poor Kreisler, on the other hand, "was wounded in the arm" during his six weeks' campaigning. "Happily for his art," the article continues, "this wound was slight and the excellent artist recovered his place among the most celebrated concert stars of America." Probably Mr. Alton never noticed the limp which Kreisler's "slight wound in the arm" gave him.

As for poor Teresa Carreño, she is reported, the month of her death, to be "rousing enthusiasm in every concert hall of the United States," to be forming "master classes" and writing "savory articles." There is further amiable fiction in the Alton correspondence designed for Parisian consumption—no doubt all of it in good faith. Withal, it is refreshing to read the things foreigners hear about us. It makes one realize that gullibility is by no means an exclusive American commodity.

PERSONALITIES



Max Rosen a Formidable Chess Player

Max Rosen, the young American violinist, is quite as expert a chess player as he is a violinist. The accompanying snapshot was taken recently in Christiania where the American lad not only played with kings but dined with them as well. From his father's barber shop in New York's East Side to the royal palace of the King of Sweden, where he was recently a dinner guest, is a long road and one that only great talent could encompass.

Waller—Frank Waller, assistant conductor of the Chicago Opera Company, has been appointed song leader at Camp Grant, Rockford, Ill.

Althouse—Paul Althouse, American tenor of the Metropolitan, is an expert chemist. The science of chemicals fascinated him in his college days, and on his graduation he held for some time a position in the chemical department of a large iron works.

Beddoe—A handsome oil painting of Mabel Beddoe, the contralto, is being shown at the Society for Independent American Artists, New York. The portrait was done by A. E. Wilmot, a prominent New York artist.

Pilzer—Maximilian Pilzer has been giving his art for the Red Cross and other patriotic societies. He recently thrilled the troops at Camp Merritt and the Lake Naval Station with his brilliant playing, and was generous with encores, which the audience enthusiastically demanded.

Atwood-Baker—Believing that a short name is better for an artist, and easier for the public to remember, Martha Atwood-Baker, the American soprano, recently heard in a successful New York recital, will hereafter be known as Martha Atwood. Her appearances during the coming season are under the management of Antonia Sawyer.

Paderewski—At a testimonial meeting held in his honor on April 10 at Carnegie Hall, a rare print, showing the coronation of the first King of Poland, was presented to Ignace Paderewski, in recognition of his efforts for the Polish cause. Robert Underwood Johnson, editor of the *Century Magazine*, read his poem entitled, "Paderewski, the Patriot."

Gutman—Elizabeth Gutman has the distinction of being one of the first to sing for our soldiers when they come back from "over there." Miss Gutman sang on April 5 at Base Hospital No. 2, going from ward to ward and singing the simple songs that soldiers love. Among the men who have returned from the other side are many real music-lovers, and Miss Gutman presented a "request" program, the music ranging from the aria from "Louise" to "Suwanee River." There were repeated demands for the "Marseillaise."

Genovese—Mme. Nana Genovese, the contralto, formerly of the Manhattan Opera Co., took a prominent part in the entertainment given recently at the Hotel Plaza, New York, for the benefit of the Women's Auxiliary of the Italian Hospital. During the evening she entertained in her box Enrico Caruso and Mr. and Mrs. Tanara. Mme. Genovese has been closely identified with various movements to obtain funds for the benefit of the hospital and for various war relief measures.

Rosenblatt—Joseph Rosenblatt, cantor of the First Hungarian Congregation Ohab Zadek in New York, has refused an offer from the Chicago Opera Company to sing the tenor rôle of *Eleazar* in Halévy's "La Juive" at \$1,000 a night. Mr. Campanini guaranteed that the singer would neither be asked to remove the beard which he wears in orthodox fashion, nor to sing on Fridays or Saturdays. Nevertheless, neither the Board of Trustees of the congregation nor Mr. Rosenblatt felt that his position admitted of his accepting the offer.

Flonzaley Quartet—On Easter morning the members of the Flonzaley Quartet filled a unique engagement, having been specially engaged to play at the services at the Church of the Ascension in New York. The quartet played a Schumann Adagio and Mozart Adagio, in addition to accompanying the choir in an anthem under the direction of Miss Adam, organist. The feature that seemed to impress the Flonzaleys most was the fact that they were compelled to wear surplices—the first time any of them had yet appeared in clerical attire.

New York, April 20, 1918

WHAT THE LIBERTY LOAN MEANS

[Excerpts from President Wilson's address in Baltimore, Saturday, April 6]

"The Loan we are met to discuss is one of the least parts of what we are called upon to give and to do, though in itself imperative. The people of the whole country are alive to the necessity of it, and are ready to lend to the utmost, even where it involves a sharp skimping and daily sacrifice to lend out of meager earnings."

"They will look with reprobation and contempt upon those who can and will not, upon those who demand a higher rate of interest, upon those who think of it as a mere commercial transaction. I have not come, therefore, to urge the loan. I have come only to give you, if I can, a more vivid conception of what it is for."

"The reasons for this great war, the reason why it had to come, and the need to fight it through, and the issues that hang upon its outcome are more clearly disclosed now than ever before. It is easy to see just what this particular loan means, because the cause we are fighting for stands more sharply revealed than at any previous crisis of the momentous struggle. The man who knows least can now see plainly how the cause of justice stands and what the imperishable thing is he is asked to invest in."

STAR-SPANGLED BANNER CORRUPTIONS

With all that has been said about performing the "Star-Spangled Banner" this season, it remained for W. J. Henderson to speak some salutary truths on the existing situation. His article in the *Sun* last Sunday was timely. It would have been even more so five months earlier. The critic pointed out that Messrs. Sousa, Sonneck and Damrosch devised an "official" version of the national anthem which the Government sanctioned and indorsed. Also, that this version, far from being patriotically accepted by the leading symphony orchestras, is disregarded in favor of others, some of them vulgarized. The most flagrant example of this debasement is to be heard at the Metropolitan Opera House when a Frenchman or an Italian conducts.

Now, if the Government has approved a certain version of the anthem it is that version and no other which should be used throughout the length and breadth of the land. As the matter stands, we have heard it only from the New York Symphony Orchestra, at concerts given by Arnold Volpe and from the Oratorio Society.



BY CANTUS FIRMUS

"FORCE, force, with force!" Certain singers and pianists anticipated President Wilson by years.

Doctor Muck has been taken from us. But we don't feel altogether lonesome. We have had a nice cold wave with us.

"New Yorker Dies Listening to Broadway Musical Comedy."—Headline. And yet some persons contend that New York is not advancing artistically.

In a Georgia Camp

"Welcome, Mr. Doctor! I am glad to see you here!"

"Thank you, Mr. Doctor! I am delighted to see you! Really, it seems to be quite pleasant here, Mr. Doctor."

"Oh, yes, Mr. Doctor, it is delightful. Particularly in one way. There are no American critics around!"

Then they tossed up a five-pfennig piece to determine who should conduct the next concert of the Star-Spangled Banner Symphony Orchestra.

A Hint to Reporters

"I have come to interview you," said the newspaper man to the artist.

"Really," said the artist, walking over to the safe for the clippings; "I dislike to talk about myself. I despise any sort of publicity."

"Then I wouldn't think of annoying you!" said the journalist as he marched out.

Late reports state that the artist may be permitted to leave the hospital within a couple of weeks.

More Discouragement for Native Art

[Beau Broadway in the N. Y. Telegraph]

What do you think about this Alabama negro composer who has written a grand opera score for "Uncle Tom's Cabin"? Dark days ahead for the music drama!

Teaching H. W. His Place

[Adapted from the Pittsburgh Post]

A stranger knocked at an artist's door and told him of a future to be made.

"Um!" said the young musician. "It appears that considerable effort will be involved."

"Oh, yes," said the stranger, "you will pass many sleepless nights and toilsome days!"

"Um!" said the musician. "And who are you?"

"I am called Opportunity."

"Um!" said the musician. "You call

yourself Opportunity, but you look like Hard Work to me."

And he slammed the door.

What Every Editor Knows

If we didn't use the heavy bit and tight check-rein on some press agents here's what we would be reading—and, honestly, we are very, very moderate:

Miss —, the young and magnetically beautiful soprano, who is recognized as one of the most remarkable artists of the present generation, has been presented with a Bohemian canary by His Highness the Prince of Lekvar. His Highness met the famous American artist while he was hunting in his wild boar preserves in Abyssinia and—etc.

And

Genius can only be developed when opposed by tremendous obstacles. This fact is vividly illustrated in the career of Bunkie Silo, the eminent clarinetist, who is now open for a limited number of engagements. Four short years ago this illustrious musician was an ordinary herdsman, lassoing the nimble llama in the wilds of Borneo, etc.

And

Few artists have displayed such touching and mighty patriotism as Perle Whyte, the self-sacrificing and very distinguished bassoonist. "Perly," as he is affectionately known to his millions of admirers throughout the universe, has already given \$1201.43 to the Medical Aid Society and for Liberty Loans and War Thrift Stamps. He has also played at thirteen benefit concerts, on all occasions paying his trolley-car fare and buying his own luncheons, amounting to \$9.05. Truly, we must recognize the nobility of Perle Whyte's impressive patriotism. In fact, a number of celebrities, headed by his young and brilliant manager, than whom there is none better, are considering to raise a fund for a monument in his honor—and—etc.

An yet certain press agents complain when we throw out or "mutilate" their copy!

* * *

Overheard in a Dressing-Room

"The brutes!"

"What's the trouble?"

"I just bought \$5,000 worth of Liberty Bonds."

"Well?"

"They wouldn't wait until my publicity man could get a camera to photograph me while writing my check!"

* * *

Berlioz had dreams of an orchestra with a thousand or so violins and harps, but our predecessor of this page

CONTEMPORARY AMERICAN MUSICIANS

No. 12
HAROLD RANDOLPH

HAROLD RANDOLPH, pianist, born at Richmond, Va., Oct. 31, 1861. Father a talented amateur composer. Entered Peabody Conservatory, Baltimore, 1875, studying piano with Nanette Falk-Auerbach and Carl Faletten, harmony with Sir A. S. G. Hamerik. Studied singing with Lucien Ondelhal and at the conservatory with Pietro Minetti.

Entire musical education as pianist received at Peabody Conservatory. Became organist Roman Catholic Cathedral, 1885, and held this position until 1890. Organist

and choirmaster Emmanuel Episcopal Church, 1890-1906.

First public appearance as pianist with Peabody Symphony Orchestra, March, 1885, playing Chopin E Minor Concerto. First New York appearance with Kneisel Quartet, Dec. 20, 1898. Has played with Boston Symphony, Philadelphia and Theodore Thomas Orchestras and numerous chamber music organizations. Has also given innumerable recitals.

Made director of Peabody Conservatory, 1898, which position he still holds. Married Emma Gary, Baltimore, June, 1896. Director Bach Choir, an organization of picked choir singers, 1903-1909, giving first performance in Baltimore of Bach's "St. Matthew Passion" and Beethoven's D Major Mass, besides concerts of miscellaneous numbers.



Harold Randolph

held this position until 1890. Organist

First American-born and American-taught pianist to receive any considerable recognition. Present residence, Roland Park, Baltimore, Md., in winter and Northeast Harbor, Me., in summer.

Buy all the Liberty Bonds you can

You are perfectly safe in buying all the Liberty Bonds you hope you can pay for

THOSE who bought all they dared—even more than they thought wise—in the First and Second Liberty Loans were, as a rule, surprised and delighted to find how much they could save when they had something definite and something vitally important to save for.

Buy all the Liberty Bonds you possibly can with the firm intention of paying for them and keeping them, and do not be afraid to *buy to the limit*.

Liberty Bonds are U.S. Government securities, as good as money, and always negotiable.



LIBERTY LOAN COMMITTEE
Second Federal Reserve District
120 BROADWAY, NEW YORK

(ha! we expose you, Kenneth S. Clark!) makes the Frenchman's scheme seem quite puny. He is organizing a harmonica orchestra of one thousand (1000) members. And he guarantees that one of these organ recitals is deadly at ten thousand (10,000) yards.

The New York Tribune says that the home of the Brooklyn Arion Society is to become a Base Hospital. Many basses need a hospital.

Nine weeks have gone by and no one has announced that an American Bayreuth is to be founded near Tulsa, Okla., or Lynchtown.

Don't Test His Voice, Test His Head

Arthur Bergh of the Emerson Phonograph Company, received the following letter last week from a nearby city:

Dear Sir:

If possible I would like to have a try at making records. If you have voice trials or tests of some kind I would like the opportunity of making the attempt.

I am a tenor (?) (McCormack-like and $\frac{1}{2}$ of an inch lower in range than Caruso) and have studied for three or four years, and have had quite some choir experience.

Name Deleted.

Perhaps It's Some Virtuoso Going Back To His First Love?

[Discovered by June L. Bright in the Bangor (Me.) Daily Commercial]

For Sale—An upright piano, in good condition; cheap for cash; or will trade for cows and heifers. H. W. Churchill, 11 Brimmer Street, Brewer.

Bach, Modist

[From the Same Paper; also Found by June L. Bright]

The Schumann Club will meet Wednesday afternoon at the home of Miss Hazel Savage. "Bach and His Fashion Music" will be the subject.

Louis Graveure, Man of Mystery

[From the Bangor (Me.) Daily Commercial]

Graveure, the greatest "Elijahic" soprano in the world, will sing the Oratorio of "Elijah," the opening night.

MELBA AND AIDES CHARM LOS ANGELES AUDIENCE

Big Gathering Applauds Soprano—Stella Power and Mr. Simonsen Share Honors—Gamut Club Anniversary

LOS ANGELES, CAL., April 5.—The principal musical event of the past week was the appearance Tuesday, in the Philharmonic course, of Mme. Melba, Stella Power, Axel Simonsen and Frank St. Leger. Attracted by the magic of the name Melba, the house was filled with an audience that was not sparing in enthusiasm. Mme. Melba's numbers were largely in French, the principal one being an aria from Debussy's "L'Enfant Prodigue." Ardit's "Se Saran Rose" gave opportunity for the display of some of her old vocal brilliancy. She was received with acclaim.

Mme. Melba's pupil, Stella Power, was heard in "Una Voce Poco Fa" and proved her merits as a light coloratura, soaring to the heights now denied her teacher. Her tones were clear and well placed and showed good schooling.

Axel Simonsen, solo cellist of the Los Angeles Symphony Orchestra, played four numbers by Boellmann, Wolf-Ferrari, Popper and Kreisler. Mr. Simonsen's marked virtuosity added much interest to the brilliant program.

The Gamut Club celebrated its fourteenth birthday with a dinner at which were gathered many guests as well as the usual large number of members. The music of the occasion was given by Mrs. Helen Thorner, Stella Deshon and Mrs. Norman Robinson, contraltos; Mrs. Hennion Robinson and Olga Gray, pianists, and Margaret McKee.

All of the guests were introduced by the president of the club, L. E. Behymer, and an excellent series of short addresses was given by them.

W. F. G.

Connecticut Teachers Elect

HARTFORD, CONN., April 4.—At the annual meeting of the Connecticut Music Teachers' Association, Mariette N. Fitch of Rockville was re-elected president; Mabel Wainwright of Hartford, secretary; Gertrude E. Baker of Hartford, vice-president, and Alberta L. Eaton was re-elected treasurer. It was voted to hold the October quarterly meeting in Meriden.

Nebraska Teachers' Convention Indorses Standardization

100 Pedagogues Attend Meeting at Omaha—Patriotic Songs Feature of Program During Three-Day Session—Present Works of State's Composers—Sidney Silber, Elected President of Association, Appears in Recital

OMAHA, NEB., April 11.—That the musical profession of Nebraska has awakened to the importance of a state organization was attested at the second annual convention of the Nebraska Music Teachers' Association, recently held at the Hotel Fontenelle. One hundred out-State teachers attended, while Omaha contributed about sixty-five.

The convention opened auspiciously with an evening program followed by a reception. Patriotic songs, a feature of all the programs, were sung, and addresses of welcome were made by Mayor James C. Dahlman, Omaha, and J. W. Gamble, representing the Chamber of Commerce, in response to which the president, Willard Kimball of Lincoln, spoke most happily. The program following included a group of Indian pieces arranged by Henry Cox and played under his direction by his Chamber Music Society; two soprano solos by Lena Elsworth Dale; the Bruch Concerto played by Henry Cox with Mrs. Cox at the piano, and some delightful two-piano numbers by Cecil Berryman and Mrs. Berryman.

The first morning session opened with national songs and an invocation by Rev. Edwin Hart Jenks, followed by reports of committees. Olive Strong, pianist, of Kearney, and Elsie Griffith, soprano, of Columbus, were heard, and much enjoyed, and a paper on "Whetting the Musical Appetite" was given by Henrietta Ries, pianist, organist and music critic of Omaha. The first afternoon program opened with the E Minor Sonata by Grieg, played by Edith Louise Wag-

oner. Edward Carnal, of Omaha, was heard in two classic numbers, accompanied by Nora Neal and August Molzer, violinist, and La Rue Shire, pianist, of Lincoln, played the lovely Sonata in A Major, of Handel.

Feature Nebraska Composers

An interesting Nebraska Composers' program followed, some very good work being brought out, notably a piano composition by Cecil Berryman and a waltz for piano by Carl Beutel.

A paper on "School Singing and the Unmusical Child," by H. O. Ferguson, supervisor of public school music at Lincoln, brought the afternoon session to a close.

The second evening program took the form of an organ recital on the magnificent new organ of the First Presbyterian Church, by J. Frank Frysinger, of Lincoln, assisted by the church quartet and Louise Shadduck Zabriskie, organist of the church. Mr. Frysinger's work received much well-deserved praise. Louise Jansen Wylie, soprano, also scored. After this recital a meeting of the recently organized Nebraska Chapter of the Organists Guild was held, with Ben Stanley in the chair.

The third day's activities began with various Round Tables, the object of which was to arrive at something definite on standardization. The piano-teachers' conference hinged upon a most excellent schedule formulated and presented by Mrs. Schuler-Smith of the University Conservatory, Lincoln.

With slight modifications this schedule was adopted by the piano section, while similar steps toward standardization were taken by the violin department, headed by May Ries of Hastings, and the vocal represented by Clemens Movius of Lincoln. Election of officers followed, when Sidney Silber, of Lincoln, was chosen president and Henry Cox, Omaha,

vice-president. Lincoln was decided upon as the meeting place for next year. The program for the second afternoon included a piano solo by Nora Neal and a group of songs by Florence Bazler Palmer, soprano, both of Omaha. The Mendelssohn Concerto was given a splendid performance by Carl Frederic Stickelberg, violinist, accompanied by Mrs. Stickelberg. An excellent paper on "The Problems of Child Education" was delivered by Carl Beutel, who also played some of his own interesting compositions.

A banquet, with J. H. Simms, of Omaha, as toastmaster, was enjoyed by a large number of the members.

The closing and stellar event of the convention was a piano recital by Sidney Silber, of Lincoln, the newly elected president. Upon his appearance the artist was given an ovation of which he proved himself worthy throughout a well-built program. Leading, through two numbers in the classic style to the Sonata Tragica of MacDowell, he gave a magnificent performance.

Much credit for the success of the convention is due the program committee, composed of James Edward Carnal, Florence Basler Palmer and Johanna Anderson. On the executive side Girl White McMonies and Frank Mack were invaluable while Jean Gilbert Jones was also unceasingly active.

Among the many interesting personalities stood out Carl Beutel, a recent Nebraska acquisition, who made a splendid impression professionally and personally, and C. O. Bruce, president of the University School of Music at Lincoln.

EDITH WAGONER.

Newark Musicians' Club Gives Fourth Annual Concert

NEWARK, N. J., April 10.—The fourth annual concert of the Newark Musicians' Club took place last night. A large audience listened with enjoyment to the Octavo Octet, Sidney Baldwin, conductor; the Contemporary Ladies' Quartet, Lillian Jeffreys Petri, director, and Katherine Eyman, pianist. American composers figured prominently in the program, Hadley's "In Praise of Music" receiving its first Newark performance on this occasion. It is to be regretted that the Musicians' Club did not present, in addition to C. M. Wiske's "Baa, Baa, Black Sheep," other works by Newark composers, among whom may be num-

bered Dr. Edward O. Schaaf and Otto K. Schill, both gifted men. Miss Eyman, who made a reputation for herself as Margaret Matzenauer's accompanist last year, offered a well varied program, and was roundly applauded. P. G.

SAENGER'S BOSTON LECTURE

Vocal Teacher Discusses His Talking Machine Records—Artists Aid

BOSTON, April 9.—Oscar Saenger, the celebrated teacher, gave a lecture last evening on voice culture, illustrated by his talking-machine records and assisted by Marie Caslova, violinist; Melvina Passmore, soprano; Frederick A. Delano, baritone; Ruth Bender, a ten-year-old child soprano, and Carl Lamson, accompanist.

Mr. Saenger spoke eloquently and interested his audience throughout, showing how his records were made and how they are used. The lecture was preceded by Mr. Delano's singing of the "Pagliacci" Prologue, Miss Caslova's playing of pieces by Kreisler, Cui and Tartini and Miss Passmore's singing of the "Lakmé" Bell Song. Little Miss Bender, who has studied from the records alone, sang two songs to the audience's delight. The program closed with a "Rigoletto" duet, sung by Miss Passmore and Mr. Delano.

Marie Narelle Wins Laurels with Irish Songs in Scranton, Pa.

Marie Marelle, soprano, widely known as an interpreter of Irish song, won warm favor when she appeared on St. Patrick's Day at the Strand Theatre in Scranton, Pa. The occasion was the "Orchestras," under the auspices of the Catholic Club of that city. Miss Marelle offered groups of Irish songs, "For the Green," "The Green Hills of Ireland," "The Blatherskite," etc., and as an encore, "Keep the Home Fires Burning." She was ably accompanied at the piano by her daughter.

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Chicago Examiner, March 25, 1918

By Henriette Weber
LEVY RECITAL ATTRACTS MANY
Chicago Pianist and Pedagogue
Plays to Large Audience

Heniot Levy seems to be the possessor of a dual musical personality. He is equally successful as teacher and as performer—a quite unusual achievement to sustain throughout a considerable number of years.

Poetic by nature, it would seem that Schumann and Chopin (but quite particularly the former) appeal to him especially, and so Schumann's moodful fantasy that the composer dedicated to Liszt was played with a sympathy and an emotional insight that made it a rarely beautiful thing.

Chicago Tribune, March 25, 1918

NEWS ABOUT MUSIC
Heniot Levy had yesterday all to himself for his annual recital, so far as competition in kind was concerned; and his audience, in the Grand Opera House, used more seats than had been occupied for any other pianist since the season started. But Mr. Levy's playing yesterday was the best I have heard from him in public; some of it, especially in Chopin, was like dry-point etching.

Reacting most happily to music that is elegant and romantic, Mr. Levy did his best playing in Chopin's. The first movement of the B

CHICAGO CRITICS UNANIMOUS IN THEIR PRAISE OF HENIOT LEVY PIANIST—TEACHER—COMPOSER ON HIS RECITAL GIVEN MARCH 24, 1918

Minor Sonata was a perfect performance—Godowsky-like in accuracy and balance, the ensuing scherzo, despite some inaccuracies, was in keeping, and the entire work served as a conveyance for the player at his best, perhaps.

Chicago Daily News, March 25, 1918
By Maurice Rosenthal
RECITAL BY HENIOT LEVY

Musical Chicago had its attention concentrated yesterday afternoon upon Heniot Levy's piano recital, the only big musical event of the day. Cohan's Grand Opera House was filled with both resident and visiting musicians, to hear one of the biggest local virtuosos interpret a program of piano music, comprising some of the representative works of Beethoven, Schumann and Chopin. It was a recital of unusual proportions, and called for just such a master of piano playing as Levy to do justice to its musical as well as technical demands.

Three pieces by the recitalist, a "Poeme de Mal," a mazurka and a petite valse, have a modern trend harmonically. They are graceful and the whole tone scale coming at the end of the first piece is a clever device. The valse has a good swing.

In the Chopin B Minor Sonata Mr. Levy was at his best. His reading of the Polish composer's sonata was one of the most musical and mechanically adequate performances which we have had here this season.

The first part of the work brought forth its melodic themes and their variants with ever-changing shades of tone, the rendition was plastic in its clarity and the scherzo was given with a crisp touch and with finesse.

Chicago Evening Post, March 25, 1918

By Karleton Hackett
LEVY PLEASES IN CHOPIN SONATA
Heniot Levy has the interpretative gift and yesterday afternoon he was in particularly happy mood. His reading of the Chopin Sonata was both a sane and imaginative combination which for a time appeared to be nearly an impossibility, since those who were sane had no poetry in them, while the others let their fancies carry them to weird lengths.

In these last two seasons or so it has seemed as if a new spirit were coming to the players of Chopin. For a time every artist felt himself in duty bound to bring out new meanings, or at least play the thing as nobody else had ever dreamed of playing it, whether it had meaning or not.

Mr. Levy has never been led astray by this uneasy spirit, but has always had an instinctive feeling for the poetry of the music. Yesterday afternoon there was a greater force in his read-

ing of the broader passages and a greater freedom in his delivery. This did not take away anything from his interpretation of the finer moods, yet gave to the whole a more solid sense.

Chicago Journal, March 25, 1918
PIANIST PLAYS OWN WORKS AT
SUNDAY RECITAL

One of the most striking features of Heniot Levy's piano recital at the Grand Opera House yesterday afternoon was his performance of three of his own compositions. This artist has been for a number of years one of the best known pianists and pedagogues in Chicago, and within the last few seasons has been acquiring an enviable reputation as a composer. The peculiar phase of it is that in his infrequent recitals here—they do not average more than one to the season—he apparently shows little fondness for the works of the modern composers, yet he has a happy knack of writing the modern idiom into his own compositions.

He displayed it yesterday. Three of his works were on his program, a "Poeme de Mal," a mazurka and a "Petite Valse," the last named being as yet unpublished. The first showed the tendency plainly. It was modern in harmonization, but this style was used in connection with a melody that had character and significance. Because of this, the piece is good enough to be heard not once, but many times. The audience preferred the mazurka, another good piece of melody, but somewhat more conventionally treated. A repetition was insisted upon.

Chicago Herald, March 25, 1918
By Felix Borowski

HENIOT LEVY'S PIANO RECITAL

His art is one that is particularly sympathetic to the connoisseur, who puts greater faith in the efficacy of musical understanding than in the flashy effectiveness of virtuosity. Mr. Levy is not a virtuoso, a circumstance which should give him cause for considerable rejoicing. The general impression which was left by the performance of those compositions (C Minor by Beethoven and Schumann Fantasie) was excellent by reason of the musicianship, the feeling, the imaginativeness of style which went to the reading of the works.

Mr. Levy is in possession of a touch of truly engaging charm, and his notions of romantic sentiment and his application of them to the keyboard of the piano are admirable to hear. Perhaps because he is not afraid to admit that romance has its attractions for him his playing of two pieces of Mendelssohn and a "Poeme de Mal," a mazurka and a valse of his own composition were among the most successful offerings of the concert.

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MABEL PRESTON HALL MAKING RAPID STRIDES IN OPERATIC CAREER

Gifted Soprano of Campanini Forces Won Laurels This Season

Mabel Preston Hall, the popular young soprano of the Chicago Opera Association, is spending several weeks in New York coaching, preparing concert programs and, incidentally, renewing old friendships. Miss Hall began her studies at the Institute of Musical Art in New York. It was while she was a student at this institution that her remarkable dramatic soprano voice attracted the attention of the great Ternina, at that time a teacher at the institute.

Mme. Ternina became so interested in her talented American pupil that upon her return to Europe she took Miss Hall with her. For three years Miss Hall remained under the personal supervision of Mme. Ternina, and at the end of that time she had made such progress as to be engaged for leading rôles at the Municipal Opera of Colmar in Alsace-Lorraine, which since then became one of the first centers of the European war.

Upon her return to America, Miss Hall was immediately engaged for the first season of the Chicago Opera Association and subsequently re-engaged by Maestro Campanini for each succeeding season.

While primarily engaged for Wagnerian operas, Miss Hall proved her ability and operatic versatility this season



Mabel Preston Hall, Soprano of the Chicago Opera Association, Off for a Morning Canter

by making her successful appearance, at very short notice and without a rehearsal, as *Santuzza* in "Cavalleria Rusticana." She evoked widespread admiration during the Boston engagement of the Chicago Opera Association.

the Belgian widows and orphans. Her program comprised numbers by Massenet, Gretchaninoff, Burleigh and Mallinson. The singer was obliged to add encores by Fairchild and Lang. Mr. Zay played the accompaniments for Miss Morice. His singing was also encored.

ENSEMBLE VISITS LOS ANGELES

San Francisco Chamber Music Society Admired in Local Début

LOS ANGELES, CAL., April 10.—In its first concert in Los Angeles, the Chamber Music Society of San Francisco made its bow before an audience that represented the most musical elements of Los Angeles and made a decidedly favorable impression. The ensemble is composed of Louis Persinger, first violin; Louis Ford, second violin; Nathan Firestone, viola; Horace Britt, 'cello; Gyula Ormay, piano, and Elias Hecht, flute. The concert took place at Trinity Auditorium. There were played Dohnanyi's Quintet for piano and strings, Op. 1; a Mozart Quartet for flute and strings, and Glazounoff's "Novellettes," Op. 15, for string quartet. So beautiful an ensemble has not been heard since the last visit of the Flonzaley Quartet.

There has been too little reciprocity between San Francisco and Los Angeles in musical matters, and the visit of this able body of players at this time when Los Angeles chamber music is almost nil is particularly welcome.

The Zoellner Quartet has returned to Los Angeles for the summer and has taken a home here. The artists have had an unusually strenuous season.

Mme. Melba was expected at the recent Gamut Club dinner, but instead gave her services to the men at Camp Kearney, singing old-time favorite ballads to several thousand soldiers and being cheered to the echo.

W. F. G.

San Carlo Forces Give "Lucia" and "Giocanda" in Waterbury, Conn.

WATERBURY, CONN., April 19.—Much applause was accorded Carlo Peroni, conductor of the San Carlo Opera Company, and the members of the casts for their performance of "Lucia" and "La Gioconda" at Poli's Theater, yesterday afternoon and evening. Evidge Vaccari's "Lucia" was an excellent portrayal. Giuseppe Agostini was *Edgar*. In the evening, "La Gioconda" was given with a different cast of principals. The work of chorus and soloists was praiseworthy.

W. Henri Zay Pupil Scores

Iseult Morice, dramatic soprano, sang with good success at the Waldorf-Astoria Assembly Room, Tuesday evening, April 9, in aid of the bazaar for the benefit of

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Marta Melis in the role of *La Cieca*, shared honors with Elizabeth Amsden as *La Gioconda*. The part of *Laura* was well enacted by Stella Demette; Joseph Royer was *Barnaba*, and Manual Salazar took the part of *Enzo*. The artists deserved the applause showered upon them. M. M. B.

INDIANAPOLIS MUSICIANS AID LIBERTY LOAN DRIVE

Community Singing Led at Street Corners Feature of Local Campaign
—Godowsky Gives Recital

INDIANAPOLIS, IND., April 12.—Prominent local musicians took an active part in the celebration of the Third Liberty Loan on April 6. Community singing was a feature of the program outlined by Edward Nell, who was chairman of the music committee. Directing at the various street corners were Elmer Andrew Steffen, Glenn Friermood, Arnold Spencer, Herman Arndt, Leslie Peck, Adolph Schellschmidt, Rudolph Seyne, Hugh McGibeny, Nathan Davis and Alex. Ernestoff. The women musicians represented in the parade in the afternoon were those of the Ladies' Matinée Musicale, the Harmonie Club and the Fortnightly Club.

Leopold Godowsky played a return engagement here, appearing at the Murat Theater on Sunday afternoon, March 31, in an all-Chopin program.

An excellent program was given by the Ladies' Matinée Musicale on Tuesday evening, April 9, at Hollenbeck Hall, for the Red Cross. The event was a success artistically and financially. The most important offering was the Stillman-Kelley F Sharp Minor Piano Quintet, played by Ella Schroeder, Urith Mosher, Don Watson, Adolph H. Schellschmidt and Ruth Murphy. Others participating were Mrs. Reid Steele, Mrs. Glenn Friermood, Mrs. Charles Pfaffin, Mrs. Frank Edenharder, Mrs. S. K. Ruick and Helena Sipe.

P. S.

DISCUSS COMMUNITY MUSIC

Conference Held at Urbana, Ill., to Plan Improvement of Communal Work

URBANA, ILL., April 9.—The third annual Better Community Conference was held at the University of Illinois on April 4, 5, 6 and 7. The sessions covered a wide range, discussions being held on all kinds of community movements. Special attention was paid to the subject of Community Music. With J. Lawrence Erb, director of the School of Music at the University of Illinois, presiding, round-table discussions were held on all questions pertaining to the spreading of community singing. Some of the topics discussed were:

"How and where to start Community Groups, how to finance them; frequency of 'Sings.'" "The class of music to be used—'old songs' or 'new.'" "Leaders. Paid or volunteer." "The type of accompaniment." "The place of criticism and instruction in Community 'Sings.'" "Does musical activity make a workman more or less efficient in his daily tasks?" "Can 'movie' music be improved?" "Whither is this movement leading?" "How can this conference get immediate State-wide results?"

Demonstrate Effa Ellis Perfield System in New York

A test of the Effa Ellis Perfield system presented and arranged by Maude Tucker Doolittle was held in the Wanamaker Auditorium, New York, April 12. Pupils of Olive Lichtenberg, Elfreda Brehmer, Lillian Frederick and Miss Doolittle, teachers, connected with this institution, were presented in the demonstration. Original compositions of merit were among the outstanding features of the program together with various works of Boyce, MacDowell, Mozart, Heller and Godard, Chopin. The entire test was interesting and successful and proved convincingly to the large audience what can be done with these youngsters under efficient training.

M. B. S.

Gunster Re-engaged After Triumph with Baltimore Oratorio Society

Frederick Gunster, the American tenor, sang the tenor rôle in Handel's "Messiah" with the Baltimore Oratorio Society, Joseph Pache, director, on Tuesday evening, April 2, with such pronounced success that he was immediately re-engaged for an appearance with the society next season. Mr. Gunster was greeted with increasing enthusiasm after each successive number, and after his final air, "Thou Shalt Break Them," he received an ovation.

MANY NOTED ARTISTS ON ARTHUR JUDSON'S ROSTER

Philadelphia Manager Will Introduce Alfred Cortot Next Season—Other Artists Under His Banner

The concert management, Arthur Judson, of Philadelphia, announces under its exclusive management for the season 1918-19, the following artists:

Société des Instruments Anciens, Olga Samaroff, pianist; Povla Frijsh, soprano; Alfred Cortot, pianist; Henri Casadesus, viol d'amour; Mlle. Magdeleine Brand, pianist; Hans Kindler, 'cellist; Marcia Van Dresser, soprano, and Maurice Dumensil, pianist.

The Society of Ancient Instruments, which came to this country under the auspices of the French Government, has enjoyed an extraordinary success for the past two seasons and is in great demand for the coming year. It will be heard from November until the end of the season. Olga Samaroff (Mrs. Leopold Stokowski) will be in the concert field for the coming season and will play her usual number of orchestral and recital appearances. Povla Frijsh has won a very definite place for herself in this country. Hans Kindler, first 'cellist of the Philadelphia Orchestra, who is in much demand, will be available for a limited number of engagements. Marcia Van Dresser, the American soprano, will have an excellent season, judging from the number of engagements already booked for her. One of the most interesting features will be the playing by Henri Casadesus, of works never heard before in this country, for the viol d'amour. He will play a limited number of engagements as orchestral soloist, his main work being as director of the Society of Ancient Instruments. Maurice Dumensil, the French pianist, will return from a tour of South America and be available during the season.

One of the most interesting announcements is that Alfred Cortot, the noted French pianist, and the young pianistic prodigy, Mlle. Madeleine Brard, a pupil of Mr. Cortot. Both will be in this country next season. Mr. Cortot is one of the few prominent French artists who have not yet been heard in America.

Lazaro and Maazel Soloists with Rubinstein Club in New York

The Rubinstein Club of New York gave its third private concert at the Waldorf-Astoria on April 9. The club of 150 voices, directed by William Rogers Chapman, pleased the audience in a dozen numbers. Hipolito Lazaro, tenor of the Metropolitan Opera Company, and Marvine Maazel, pianist, were the soloists. Mr. Lazaro sang three arias from "La Gioconda," "Faust" and "L'Africaine," and was tendered an ovation, responding with encores. Mr. Maazel is a promising young pianist. Alice M. Shaw was accompanist for the club.

F. V. K.



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SCHOLA CANTORUM IN NOTABLE CONCERT

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Schola Cantorum, Kurt Schindler, Conductor. Concert, Carnegie Hall, Evening, April 9. Soloists: Ethel Rust Mellor, Soprano; Marie Van Essen, Contralto; Stassio Berini, Tenor; Boris Saslawsky, Baritone; H. T. Burleigh, Baritone. Accompanists, Howard Brockway and Carl Deis. The Program:

Russian Folk Music (for Mixed Chorus), Settings by Kurt Schindler—“The Ballad of the Volga” (with mezzo-soprano and baritone solos), “Down St. Peter’s Road” (with soprano and tenor solos), “The Interrupted Slumber” (with soprano and baritone solos), “The Ballad of the Kremlin,” “Kalinka” (with baritone solo), “Dunya” (with mezzo-soprano solo). Slavonic Songs (for Women’s Chorus), by Josef Suk—“The Magic Water” (Slavonic), “The Lover’s Tomb” (Slavonic), “Wish to Wed” (Vendish), “Shepherd and Shepherdess” (Silesian) (with four-hand piano accompaniment). Songs of Finland (for Men’s Chorus)—“The Song of Kullervo” (new) (from the National Epic, “Kalevala”), Toivo Kuula; “The Poor Little Girl,” Oscar Merikanto; “I’m Coming Home,” “Finnish Lullaby,” Selim Palmgren; “The Song of Exile” (new), Jean Sibelius. Folk Music of America (for Mixed Chorus)—“The Sun Worshippers” (Zuni Indian Melody) (with solo quartet), Harvey Worthington Loomis; “Brother Green,” or “The Dying Soldier,” “Sourwood Mountain” (Kentucky Mountain Tunes) (with mezzo-soprano and baritone solos), Set by Howard Brockway; “God’s a-Gwine ter Move All de Troubles Away” (with baritone solo), recorded by Natalie Curtis-Burlin; “Didn’t My Lord Deliver Daniel?” “Deep River,” Spirituals, Set by H. T. Burleigh.

Barring the concert of old music given some five years ago Mr. Schindler has presented no list with his Schola chorus so fine as the above in the years that he has appeared before us as one of our most enterprising choral conductors. Last week’s program of folk-music was a beautifully sung evening of beautiful music. The chorus sang with a tech-

nical excellence, a freshness of quality (especially notable in the women’s voices) and a spontaneity that were striking and at more than one point truly thrilling. The audience found their achievement worthy and applauded heartily and, we are happy to add, discriminatingly.

Conspicuous in the program were the Suk part-songs for women’s chorus, “The Lover’s Tomb” being the finest of the four. They were given with four-hand piano accompaniment, finely performed by Messrs. Brockway and Deis. The Finn, Kuula, showed himself a creative musician of individual stamp in his “The Song of Kullervo” and the Sibelius “Song of Exile,” one of the greatest male chorus works we have heard, was tremendous.

Mr. Brockway’s mixed chorus versions of his “Brother Green” and “Sourwood Mountain” (both from his collection of “Lonesome Tunes”) proved to be remarkably felicitous settings in their new choral form. In the former Miss Van Essen sang the solo part superbly. And in it, too, appeared H. T. Burleigh on the final solo stanza. It was, indeed, gratifying to witness the ovation which the audience gave Mr. Burleigh when he walked out on the stage before this number. His name did not appear on the program among the soloists; yet the audience recognized him at once and with its applause indicated that it prizes his art highly. He sang his solo ably and in the “God’s a-gwine ter Move All de Troubles Away,” a negro song recorded by Natalie Curtis-Burlin, sung with male voices, he gave an inimitable performance. After it he had another ovation. His two spirituals, “Didn’t My Lord Deliver Daniel?” and “Deep River,” both stunningly set for full mixed chorus, never sounded more impressive than on this occasion.

A. W. K.

HEAR PORTLAND (ORE.) CHORUS

Oratorio Society Gives Enjoyable Concert—Plan Second May Festival

PORTLAND, ORE., April 1.—The Portland Oratorio Society gave an enjoyable concert last Tuesday at the Arleta Baptist Church. A program composed of oratorio music, patriotic and operatic choruses, solos, quartets and readings was heard. Mrs. J. A. Finley, soprano; Harold Moore, basso, and the Aeolian Male Quartet (Clare Godfrey, first tenor; Joseph A. Finley, second tenor; Fritz de Bruin, baritone, and Harold Moore, basso) responded to hearty encores.

The Portland Musical Festival Association is laying plans for its second annual festival, which will take place in May. Various Eastern celebrities will be engaged, and a chorus of 300 or more local musicians are now rehearsing under William H. Boyer, superintendent of music in the schools. A. B.

Play Grainger’s New Liberty March at Brooklyn Music Settlement

The monthly concert of the Brooklyn Music School Settlement on Easter Sunday, April 7, was marked by the presence of Percy Grainger as guest of honor. Mr. Grainger’s new Liberty Loan march for children, “Over the Hills and Far Away,” received its first public performance when played by one of the students, Sarah Frank. Hendal Mussey, director of the school, introduced Mr. Grainger with a short talk on music. Mr. Grainger contributed generously to the program, playing, among other numbers, Grieg’s “Spring” and his own charming setting of “Shepherd’s Hey.” The students’ program was well presented, and included a Bach Fantasie, Schubert’s “Am Meer,” the Brahms “Sappho Ode” and Massenet’s “La Vierge” Prelude.

Elizabeth Jones, American contralto, gives her first New York recital at the Princess Theater the afternoon of April 22.

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LYDIA LOCKE

SOLOIST at Great Joint Concert of Masons of United States and Canada Patriotic International Celebration of Washington’s Birthday at BUFFALO, February 22, 1918.



What the Critics Said:

BUFFALO NEWS, Feb. 23, 1918

Mme. Lydia Locke scored a personal success, her striking stage presence and magnificent tonal effects and range and sweetness of voice winning marked appreciation.

BUFFALO EXPRESS, Feb. 23, 1918

Mme. Lydia Locke sang Verdi’s aria from *Rigoletto* and thrilled the audience with the beauty of the coloratura work. This was a success which she exceeded in the second part of the programme following the speeches. She sang that vocal fire-works, the Polonaise from *Mignon*, and she a pleasing stage picture personally in a gown of carmine, fascinated her hearers in the coloratura passage with the flute. There were moments when voice and flute in the aria pyrotechnics could hardly be distinguished from each other. Mme. Locke graciously brought the flutist and John Lund, the conductor of the orchestra, in acknowledging the applause.

BUFFALO ENQUIRER, Feb. 23, 1918

Mme. Lydia Locke, a charming picture in a rose velvet gown with a scarf of French blue tulle, won a brilliant success in her aria from *Rigoletto*, sung with the orchestra, Mr. Lund conducting. Her voice is a clear flexible soprano of extensive range and her polished art in the delivery of song enhances her interpretations. She was recalled many times. In the Polonaise from *Mignon* she renewed the splendid impression she had made and executed the florid music with consummate ease. She received a huge bouquet of American Beauties.

BUFFALO COMMERCIAL, Feb. 23, 1918

Mme. Lydia Locke, soprano soloist, possesses a beautiful voice of wide range and carrying power and she sings with a great deal of skill. Her tones are pleasing in all registers and she sings without effort. She presents a charming stage presence. Caro Nome, from Verdi’s *Rigoletto*, was the soloist’s first offering, and this was given with beautiful tonal volume. In her Polonaise from *Mignon* she scored a big success. She was heartily applauded and was compelled to add many encores.

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AMERICAN OPERA SINGERS ADMIRE IN LONDON; WAGNER PRODUCTIONS ATTRACT BIG AUDIENCES

Robert Parker and Jeanne Brola Enact Leading Rôles in Season's Only Performance of "Ivan" by Beecham Forces—"Tannhäuser" and "Tristan" Draw Packed Houses—Distinguished Persons Attend Spanish Concert Given in Aid of St. Dunstan's Hostel—Multitude of Musical Events on City's Calendar

Bureau of Musical America,
12 Nottingham Place,
London, W. 1., March 25, 1918.

THE week at Drury Lane has been an interesting and a full one, but on the present production of "Tannhäuser" by Sir Thomas Beecham all eyes—and ears—were trained. The Paris version was selected and the curtain rose on a most effective ballet. In no case was the production tradition-bound. The choruses were truly magnificent, especially in the second act. In passing, it may be noted that these were augmented by a large body of singers belonging to various choral societies which have been trained by Allen Gill. As *Elizabeth*, Rosina Buckman was as fine as she is in the part of *Isolde*. Frank Mullings was admirable both dramatically and vocally in the name part, Norman Allin made an impressive *Landgrave* and Doris Lemon a charming *Shepherd*; but more than passing praise should be meted to the really remarkable *Venus* of Gladys An-crum, a fine performance of a thankless part. "Tannhäuser" and "Tristan and Isolde" were heard by packed houses.

The only performance of "Ivan the Terrible" for this season was given on Wednesday and a splendid production was secured, with Robert Parker as *Ivan* and Jeanne Brola as *Olga*. Both gifted artists are Americans. The love duet of *Olga* and *Toucha* went superbly. It is an immensely vital and telling opera, with its folk-song themes, vivid, picturesque scenery and effective orchestration—an opera that grows with each hearing and one that must live.

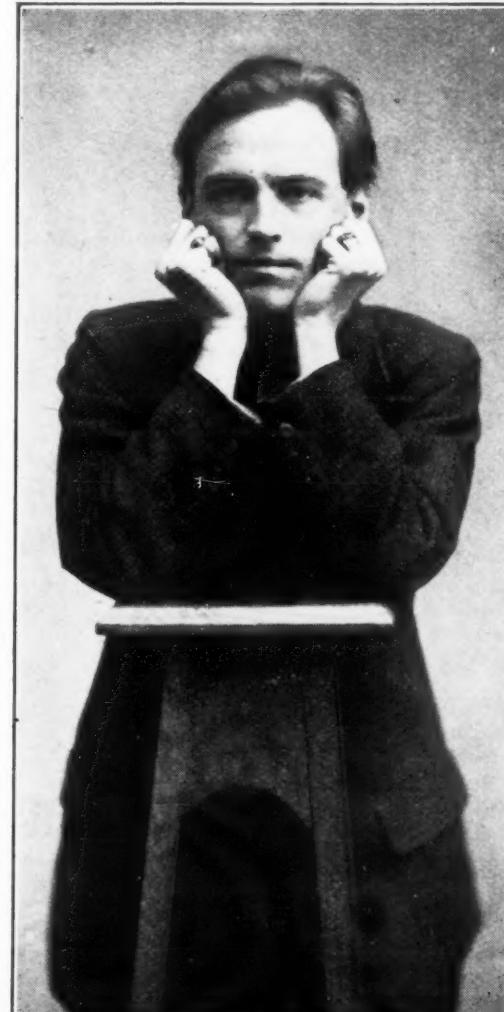
"Tosca" was given again with Brola's splendid reading of the name part, Maurice D'Oisly as *Cavaradossi* and Fred Austin as *Scarpia*. "The Fair Maid of Perth" was scheduled for Friday, but owing to the illness of the principals "La Bohème" was substituted. This week "Carmen" and "Otello" are to be given, and we much regret that it is the penultimate one of the present season, though after a brief tour we hope to see the company back in town again in June.

The big Saturday concerts are over until after Easter, but last Sunday brought several lesser ones of much interest. Gwynne Kimpton and her ladies' orchestra occupied Wigmore Hall, in aid of war charities, and played Haydn's "Military Symphony" excellently and Tschaikowsky's piano Concerto with Irene Scharrer at the piano.

In Aeolian Hall, Jean Sterling MacKinlay, the gifted daughter of the American singer, the late Antoinette Sterling,

gave one of her charming recitals of old songs and ballads, at which she was assisted by choristers from the London College.

At Steinway Hall, Rita Neve gave an enjoyable piano recital and proved herself to be a highly gifted player. A new piano sonata by Prokoviev was a most interesting item. Una Austin and Lieut.



Cyril Scott, the Distinguished English Composer

Reginald Denham supplied excellent "vocal relief."

The music of Cyril Scott is known and loved to-day the world over, and English speaking races are proud to claim him as their own, whether as an instrumental or vocal composer. Of all the band of composers of the younger British school, none is more interesting than he; he expresses himself feelingly and always with originality and a rare and delicate imagery, yet he is vigorous and virile. Among his piano compositions are many on dance rhythms, for dance forms have always attracted him and in every measure and character he paints them with truth and sympathy. His songs are

equally admirable, whether grave or gay, and are composed with the keenest imagination. One of his more recent songs, "Requiem," a setting of verse by R. L. Stevenson, well upholds his reputation for dignity and simple beauty. All of his works are published by Elkin & Co.

Last Monday evening Adrian Boult gave another of his fine orchestral concerts in the Queen's Hall. He played Vaughan Williams's "London" Symphony for the second time, and a very fine performance of a very fine, interesting and original work was given. Other items were a scherzo from one of Oliver Gotch's symphonies, amusing and interesting, but better when the whole is played. Also John Ireland's "Forgotten Rite," a big human work that will live, and Scriabine's "Reverie" in E Minor and Hamilton Harty's "With the Wild Geese." Melle Rosowsky sang Chausson's "Chanson Perpetuelle" and a piece by Tschaikowsky excellently.

Play Much British Music

The Philharmonic Quartet gave another admirable chamber concert on Thursday in Steinway Hall, at which much interesting British music was heard. Arthur Bliss was represented by his Quartet in A, Eugene Goossens, Jr., by his two charming sketches, "By the Tarn" and "Jack o' Lantern," and Joseph Holbrooke by his "Folk-Song Suite," in which the "Tipperary" theme plays an important part most successfully.

The Bach Choir, under Dr. H. P. Allen, gave a fine performance of the "Passion According to St. Matthew" in Westminster Abbey on Friday afternoon, with Gervase Elwes as the Narrator, supported by Ethel MacLellan, Dilys Jones and Robert Radford. This was a prelude to the magnificent program arranged at Westminster Cathedral for this Holy Week.

On Wednesday Zacharewitsch gave his second violin recital, one eagerly looked for on account of the beauty and charm of his playing as well as for the performance of Alfred Moffat's delightful arrangement of some eighteenth century violin pieces. His playing of Bruch's Concerto in G Minor was magnificent. Should this artist continue to live in Glasgow, London is the poorer.

Fryer's Works Praised

Herbert Fryer gave a piano recital, also on Wednesday, and showed that both as player and composer he is in the very first rank. His piano pieces were delightful and his song, "The Virgin's Cradle Song," well deserved the great applause it earned. It was delightfully sung by Gladys Moger.

Mme. d'Alvarez gave her third recital last Thursday, giving, as ever, masterly readings, especially in Bach's "O cher et doux Sauveur." A group of songs by John Ireland (accompanied by the composer) was finely given and the last, "Sea Fever," had to be repeated, as well as Huë's "J'ai Pleuré en Rêve" and Coleridge Taylor's "Life and Death."

The Easter concert of the Royal Academy of Music on Friday last, in the Queen's Hall, was an excellent one, the pupils shining in every walk of music. The singing was excellent. Marjorie Perkins sang "Sweet Day, so Cool," by Corder, and "My Own Native Isle," by Bishop; Sydney Ellis's fine voice was at its best in Sullivan's "Woo Thou Thy Snowflake," and Elsa Macfarlane and chorus earned a seldom allowed encore in the "Wind-Bells" song from Arthur Sandford's operetta, "The Lover from Japan." Two tiny pupils of Tobias Matthay, Désirée McEwan and Denise Lasimore, played the second and third

movements of the Beethoven Piano Concerto in C Minor, and Gladys Chester, a gifted young violinist, played a "Romance," by Edmund T. Jenkins, a student of exceptional creative gifts.

The Spanish concert organized by Pedro G. Moráles in aid of the St. Dunstan's Hostel and given in Wigmore Hall has been one of the musical events of this week. The concert was honored by the presence of H. R. H. the Princess Beatrice, and there were also present the Spanish Ambassador and Mme. Merry del Val, Lady Randolph Churchill, the Countess of Leicester, Lady Ian Hamilton, Lady Alington, Lady Herbert, Lord and Lady Hylton, Lady Maud Warrender, William Gillett, Mrs. H. V. Higgins, Mrs. Ralph Peto and the Marquis de Soveral. The music was modern Spanish and the orchestral numbers included works by the late Granados, Tomas Breton, Joaquim Turina, Moráles and Albeniz, all extraordinarily full of poetry, warm color, melody and native quaintness. English players of reputation formed the orchestra and Marjorie Hayward played in the place of Sammons, who was absent through illness. William Murdoch was at the piano, Lady Churston sang delightfully and Moráles also proved himself to be a conductor of power and temperament. The concert was an enormous success.

Last Tuesday Francesco Vigliani gave a delightful violin recital, at which he was assisted by Winifred Lawson, who has a high and flexible soprano of great beauty. Mr. Vigliani gave an exacting program as only an accomplished and sympathetic artist can and was ably accompanied by F. B. Kiddle.

Last night was the first anniversary of Frank Armstrong's excellent concerts given for soldiers and sailors in Aeolian Hall. He offered a star program and the room was packed to overflowing.

The renowned Eccentric Club had a dinner and concert to celebrate the handing over to certain high naval officers of the £3,100 made by the club at a recent matinée in aid of the Minesweepers' Fund. At the concert Elizabeth Hyde, Bessie Kerr, Leading Seaman Howell and Lieut. Charles Kelvin all sang delightfully, the two last named scoring heavily in the Old Gendarme duet from "Genevieve de Brabant."

HELEN THIMM.

Enid (Okla.) Ladies' Chorus in Concert

ENID, OKLA., April 2.—The Young Ladies' Musical Club made its début recently in a concert given at the First Methodist Church, winning much applause. Besides the choral work, numbers were given by a male quartet composed of W. T. Whitlock, J. M. Pieratt, Gilbert Morton and S. G. Hart. The soloists were Ruth Whitson, Mrs. Ellen Cartier Hart and Mrs. Lillie Brenner. Recently Ruth Whitson and Alice Gertrude Burt gave a song recital at the Hart School of Music and were well received.

New York "Herald" Music Critic Appointed Song Leader

Paul Morris, music critic of the New York *Herald*, has been appointed song leader at Camp McClellan, Anniston, Ala. Mr. Morris has been the leading writer on musical topics for the *Herald* for several years. His appointment is in pursuance of the War Department's policy to have music figure more largely in army training.

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Scores Violinists for Neglecting Worthy American Compositions

To the Editor of MUSICAL AMERICA:

Edward Kilenyi's letter in your issue of March 23 was indeed timely. The letter of Victor Küzdö in the following week's issue was also a good one, and having read both of them I am tempted to say something on this subject myself.

Mr. Küzdö in an article in MUSICAL AMERICA last year discussed the subject which Mr. Kilenyi has broached. He pointed out that the concert violinists who come to us from abroad do nothing new, or very little at best. I wish to make a plea for consideration on their part of *violin music by American composers*. Some will answer me by saying that the American composer has not written for the violin music of worth. I shall accuse those who make that reply of not having investigated this literature. For years our composers have written for the violin and have done excellent work, which has been wofully neglected by concert violinists. To be sure, it was for years quite unusual for any performer to play or sing anything American! But fortunately that has changed to-day and everybody, barring violinists and pianists, perform American compositions.

Violinists and pianists are, I say, the only ones who do not pay attention to American music for their instruments. I will confine my remarks to the violinists. There is no greater admirer of Fritz Kreisler than the present writer. Yet Mr. Kreisler, with all the success he has had in America and all the money he has made here, has done no American violin music, with the exception of Ernest Schelling's Concerto, which he performed several times last season. That cannot be placed to his credit so much, for he and Mr. Schelling are known to be warm friends. Ysaye, to be sure, played Henry Holden Huss's fine Sonata in G Minor at a recital a few years ago. Has he played it since? Efrem Zimbalist gave a single performance of John Powell's excellent Concerto in New York and also played Albert Spalding's "Alabama" at a Metropolitan Sunday night concert once. Is that a record to be proud of? And Mr. Kreisler has had dedicated to him a Sonata in D by Mortimer Wilson, one of the most learned of American composers, a pupil of Reger. This work, which the Boston Music Company thought enough of to spend its money to publish—and American music publishers are none too ready to make the outlay for long chamber-music compositions—deserved a hearing from Mr. Kreisler two years ago when it was published. It did not get it!

Albert Spalding interested himself on his tours in his own compositions, and in one or two Cecil Burleigh pieces; Mischa Elman has played a piece or two by Rubin Goldmark this year, but that was his first American music in all his tours here. And this year Jascha Heifetz, the sensation of the violin world, plays us transcriptions by one Achron, plus the standard hackneyed violin répertoire. Max Rosen does the same. And so it will probably be until some one rises up and tells these violinists that they must awake, be progressive, play new music and investigate what American composers have written for the violin.

Maud Powell alone always has given of her time generously for the American

composer. She has in recent years played works by Edwin Grasse, Harry Gilbert, Marion Bauer and also introduced Henry Holden Huss's Violin Concerto. Who plays Edmund Severn's Concerto in D Minor, after it was finely played by Maximilian Pilzer at a New York Philharmonic concert a few years ago? And Mr. Severn's other violin works—works written by a violinist who knows how to write for the instrument? Franz C. Bornschein has a Concerto in G Minor, Henry Schoenfeld a magnificent Concerto, Homer N. Bartlett a splendid Concerto in G, W. H. Humiston a sturdy Suite in F Sharp Minor, H. T. Burleigh lovely "Southland Sketches," Rubin Goldmark a big Sonata, Arthur Hartmann a fine "Suite in Old Style" and a score of interesting pieces and transcriptions, Christiaan Kriens numerous pieces that deserve many performances. This music is, the greater part of it, published; in addition to it there is much unpublished violin music by American composers, which the artists could have the privilege of "introducing" were they at all interested. The composers would gladly give them of their time, would co-operate to have the works performed. But violinists do not ask. They go their conventional way, playing the hackneyed concertos and shorter pieces, once more the Bruch G Minor, again the Mendelssohn Concerto, the inevitable Lalo "Spanish Symphony" and the overworked Tschaikowsky Concerto. The public goes to their recitals and applauds the same music week in and week out; and nothing is said about the dullness of ninety-five per cent of their programs.

That is the situation in the violin world. It can be altered only by our protest and our insistence that they examine the new published violin music by American composers, which music they may have on application to our leading music publishers. Our symphony orchestras are doing American works in great numbers; the Metropolitan Opera Company mounts American operas and ballets, so does the Chicago Opera Association. It is time to let the violinists, who make their living and fortunes among us, know that they can no longer be deaf to what the American composer has created for the violin. Unless they give heed to this they will some day wake up and find that the American public has decided to give its patronage to musicians who "do their bit" for American music. This is the time for the violinists to come to a realization of the importance of the situation. They can do much to aid in our progress by giving the American violin composer a chance. Neither he nor the American composer of piano music has had a "square deal" to date.

Yours sincerely,
FOR AMERICAN VIOLIN MUSIC.
New York, April 1, 1918.

Protests Against Capital's Restricted Symphonic Rations

To the Editor of MUSICAL AMERICA:

Now that the Symphony season in Washington is over, it is a good time to express through the valuable columns of your paper a long-felt desire, which is that the directors of visiting orchestras would show more consideration for the needs of the people here in making up their programs. Surely in a place where there have never been more than fourteen concerts a season and where there will be barely ten next year, there ought not to be any duplication such as occurs generally two or three times every year, and in any place the musical fare ought to be more varied and better balanced than it has been here for the last eight years. If these men really care for the musical development and the spiritual upbuilding of the people of Washington, they ought to find out what has been played here and what is going to be, and make their selections accordingly. It is hard to believe that they

have done this of late or their offerings would surely have been different.

Of course, we are thankful for anything, but why allow such a state of affairs to exist in the nation's capital as the following? Mozart is said to have written three great symphonies. One of them (in G Minor, I believe) has not been heard in this place for eight years at least. If it deserves to rank with the two that we know, let us hear it also. In that time Beethoven's Sixth Symphony has been given here only once, and his First, Second and Fourth not at all. Why do we have to hear Brahms's First Symphony four times and his Third and Fourth only once each? If we must have any of Brahms's but the Second, let the First rest for a while and give us a chance to get better acquainted with the Third and Fourth. Why must we have Tschaikowsky's Sixth Symphony four times in the last four years, with two performances last November only three days apart, when his Fifth has not been heard here for five years? Sibelius's First Symphony could stand more than the two hearings which it had six years ago.

Why not give us Franck's Symphony in D Minor, which has been played here only once? If people in other places like to hear it more than once, we might too. Why isn't Schumann's "Spring" Symphony played more? Schubert's "Unfinished" has been heard here only twice in eight years, and Goldmark's "Rustic Wedding" not once. There is more soul food in all these works than in those by Sinding, Scriabine, Chausson, etc., with which we have been regaled. And nobody ever plays MacDowell's "Indian Suite" here. If it is as good as the critics say it is, Washington of all places ought to have it. And there is no reason on earth why we should not have the usual amount of Wagner next year, including the "Ring" music. If Brahms's "Academic" Overture can be played here in war time without the Belasco Theater falling to pieces, surely Wagner can. It is tantalizing to read about what they play in other cities in view of what they present to us sometimes.

With such a large field to choose from repetition of a symphony in the same winter should by all means be avoided. It is true that there are always people in the audience who have never heard it before, but any other one would be just as good for them. Those who attend faithfully all the concerts year after year deserve the most consideration because they are the backbone of the support and they are the most appreciative. My own case is an illustration. For the last seven years I have been getting two tickets to most of the symphony concerts here, so that I could give some one else the pleasure of enjoying them, too. In case of a repetition it does help to have a person with me who has never heard the work before, because I am hearing it through his or her ears. But the orchestra might just as well be playing something that would enrich my life, too, and it would be just as enjoyable to my guest.

While I do not believe that the directors of these orchestras realize the facts I have stated, this letter may enlighten them and there will be rejoicing in Washington if they take steps to supply these deficiencies in our musical diet.

Yours sincerely,
ELSIE MOORE.
Washington, D. C., April 10, 1918.

Recognition Due Max Jacobs

To the Editor of MUSICAL AMERICA:

I read with great interest Mephisto's comment upon the tradition of depending solely upon European conductors for our symphonic organizations. While agreeing with him most heartily and with all due deference to his judgment in his selection of names in the list of native conductors or such as have become ours in virtue of adoption, I regret that he has failed to mention Max Jacobs.

For four years he has given his time, energy and patience in conducting symphonic concerts both in New York and Brooklyn and merited the marked approval of our critics. I have played

under his direction and know the unstinted effort he has devoted to producing the work of our native composers, the sort of undertaking that is truly pioneer in its character. An opus from some one of our American tone poets has found place on each program he has presented in New York, and his service in that direction has been acknowledged by our best reviewers.

Max Jacobs is purely an American product, having received all his training in this country, and devoted the best spirit of his young manhood toward promoting the art of this country.

He sought to extend to young American artists the opportunity to display their talents by appearing with his organization as soloists. Surely he is entitled to a place on the list of those you recommend as worthy of notice in filling the position of conductors of the orchestral organizations America so liberally supports. If we are to attain to our deserving dignity of a national art of our own, let us not fail to recognize our native product.

Very respectfully yours,
ROBT. STERNE.
Brooklyn, N. Y., April 10, 1918.

Berlin Then and New York Now

To the Editor of MUSICAL AMERICA:

A short time ago I was one of a small party of musicians and we remarked how the realization of Mr. Freund's prophecy of a few years ago was slowly bursting forth from the chrysalis. Who would have thought New York could ever be the home of most of the famous musicians of the world?

This great struggle proves we can get along without Europe. How different Berlin must be to-day from that of a few years ago! Every evening around five o'clock students representing every country in the world would promenade around the Kaufhaus des Westens. Russians and Americans were particularly in evidence, and it was interesting to hear the different languages and study the artistic faces. All this is gone. Will Berlin ever again be what it was?

Does MUSICAL AMERICA know what has become of Busoni? He was the idol of American students abroad. When not on tour, he could be seen every evening, strolling leisurely along Potsdamerstrasse, wearing a slouch hat and holding a cigarette in his mouth—a most interesting figure. It seems he cannot be located to these shores.

Inclosed please find a money order for \$3 to pay my annual subscription for your wonderful magazine. With it I send every good wish.

Sincerely,
LILLIAN SHIMBERG.
Detroit, Mich., April 5, 1918.

GIVE CANTATA BY J. P. DUNN

"Phantom Drum" Performed by Woman's Choral Club of Jersey City

JERSEY CITY, N. J., April 13.—The Woman's Choral Club of this city closed its sixteenth season on April 12, presenting its thirty-second program under the leadership of Arthur D. Woodruff. The principal feature of the program was James P. Dunn's "Phantom Drum," a cantata based on a legend of the Revolutionary War. Mr. Dunn is a resident of Jersey City and organist in one of its principal churches. In the "Phantom Drum" he has written a stirring work. Irene McCabe, soprano, and Arthur Herschmann, baritone, sang the incidental solos. The chorus sang the "Star-Spangled Banner" and the "Marsellaise," and among other numbers, the "Chorus of Country Girls" from "Eugene Onegin," "The Page's Road Song" by Harold O. Smith, and "The Catechist" by Henry Hadley.

At its April meeting the Jersey City Musicians' Society, Edward S. Breck, president, presented a program by Paolo Gallico, pianist. The numbers included compositions by Gluck, Saint-Saëns, Schumann and Chopin, and were received with much interest. A. D. F.

The Workmen's Circle Symphony Orchestra, recently organized and conducted by Max Jacobs, is to give two concerts, one on Sunday evening, April 21, at the Brownsville Labor Lyceum, Brooklyn, and one at the Star Casino, New York, on May 12.

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MISCHA ELMAN

NOTE:—NEXT SEASON IS ELMAN'S TENTH CONSECUTIVE SEASON IN AMERICA

Harold Henry Preparing for Invasion of the Middle West

CHICAGO, ILL., April 11.—The latest portrait of the Chicago pianist, Harold Henry, is a white pastel made by Kate Edwards. It appeared during the winter, and has attracted widespread attention.

"It is not only my best portrait," said Mr. Henry recently, "but on at least one occasion it has been a very good advertisement. Not long ago a lady presented herself at my studio to arrange for lessons, and she introduced herself something after this manner.

"I saw your picture in a window," she said, "and I recognized it because you played in my home town last season. I was away at the time, and so was not able to hear you, but the picture made a deep impression upon me. I want to study with you, and I am also making arrangements to have Miss Edwards make a portrait of my mother."

"So you see," concluded Mr. Henry, "that the portrait had a double advertising value, both for Miss Edwards and for me."

Mr. Henry has recently gone under the management of Harry Culbertson, and arrangements for his next season's tour are well under way. All reports of musical conditions in the Middle West are of the most encouraging nature, and it would seem that Mr. Henry's quota of recitals will be completely booked before the new season is under way. He limits himself to seventy-five.

"Seventy-five appearances out of town are enough for anyone situated as I am," says Mr. Henry. "A person who does nothing else need fix no limit, but I am quite as fond of teaching as I am of playing in public, and I do not want to give up teaching yet. Of course there are drawbacks to it. Every teacher is obliged to take a certain number of pupils of the type that make him draw a sigh of apprehension when they come in, and one of relief when they go out. If he is at all conscientious, he will work harder with them even than he does with the others, so it is hard work."

"But there is another type, and that one gives the teacher an opportunity to

take genuine pleasure in his work. When you find a pupil with the ability to grasp a new idea, take it away with him and think and work over it, then



A Recent Pastel Portrait of Harold Henry, the Chicago Pianist, Made by Kate Edwards

teaching removes itself from drudgery and becomes enjoyable."

There can be no question about Mr. Henry's success as a teacher. Many of his advanced pupils have made public appearances during the past few years,

and without exception they have displayed exceptional technical qualities and musical understanding.

Mr. Henry is at present busy in the preparation of his own recital programs for the coming season. He promises some novelties of a highly interesting character. This is quite in line with his theory and practice of program-making. Reference to his programs through the past several years reveals a list of un-hackneyed and at the same time valuable

MINNEAPOLIS FORCES COMBINE IN "ELIJAH"

Symphony and Philharmonic Club
Led by Oberhoffer—Orchestra's Tour

MINNEAPOLIS, MINN., April 9.—Two of the leading musical institutions of the city, the Philharmonic Club and the Minneapolis Symphony Orchestra, combined forces under the direction of Emil Oberhoffer in the production of Mendelssohn's "Elijah" in the Auditorium, Sunday afternoon. Soloists engaged for the occasion were Idelle Patterson, soprano; Allan McQuhae, tenor; Christine Schutz, contralto; Royal Dadmun, baritone, with Joseph Moore for the part of the Youth. J. Austin Williams, drillmaster, had prepared the chorus for the effective results wrought by Mr. Oberhoffer. The production was all-round worthy and satisfactory.

The occasion marked the first engagement of the orchestra and soloists in what is known as the annual spring tour. There are fifty-three dates to be filled within eight weeks. Forty-two cities will be visited, mostly throughout the Mississippi Valley. The first span to be covered lies between Minneapolis and Winnipeg. Three dates will be played in the latter city, after which consecutive appearances will be made in the following places:

Grand Forks, Fargo, St. Cloud, Mankato, Aberdeen, Sioux Falls, Sioux City, Lincoln, Neb.; Falls City, Neb.; Lawrence, Kan.; Hutchinson, Kan.; Emporia, Kan.; St. Joseph Mo.; Joplin, Mo.; Pittsburg, Kan.; Muskogee, Okla.; Fort Smith, Ark.; Little Rock, Ark.; Memphis, Tenn.; Cape Girardeau, Mo.; Decatur, Ill.; Burlington, Iowa; Iowa City, Iowa; Cedar Rapids, Iowa; Galesburg, Ill.; Bloomington, Ill.; Jacksonville, Ill.; Peoria, Ill.; La Salle, Ill.; Rockford, Ill.; South Bend, Ind.; Fort Wayne, Ind.; Bowling Green, Ohio; Findlay, Ohio; Bluffton, Ohio; Lima, Ohio; Jackson, Mich.; Kalamazoo, Mich.; Benton Harbor, Mich.; Evanston, Ill.; Chicago. The tour will close with a three days' engagement with the North Shore Festival.

With quickening realization of the influence of the present international conflict upon music, at least one school of music in Minneapolis has decided to treat the matter analytically. A recent announcement opens the opportunity for attendance upon a series of lectures on the subject of "Psychology, Music and the Great War." Twelve lectures will be given on the following subjects: "Sound, Musical Sound, the Noise of the Gun"; "Sensation, the Musical Sense, Sense Protection"; "Perception, Musical Perception, How to Fight Illusion"; "The Formation of Concepts, Musical Concepts Distinguishing Marks Which Separate Facts from Opinion"; "Emotion, Musical Temperament, the Appeal of Fife and Drum"; "Rhythm, the Musical Will, Law and Order"; "Form, Musical Form, the Reconstructive Forces of Destruction"; "Imagination, the Musical Use of Memory, Vision"; "The Psychological Trinity, Feeling, Willing, Thinking"; "The Musical Trinity, the Student, the Interpreter, the Composer"; "The Trinity of Opposition, Fear, Doubt, Dis-couragement"; "The Inter-relations of Psychology, Music and the Great War." F. L. C. B.

Alma Real, Mexican Soprano, Makes Recital Début in New York

Alma Real, a soprano from Mexico, gave a recital in Aeolian Hall, Wednesday afternoon of last week, before a small but well disposed gathering. Her program included old Italian airs, Mexican folk-songs and other matters by Giordano, Pierné, Gounod and Charpentier. The lady has the material of a good voice. It is unfortunate, however, that persons still persist in the practice of recital-giving in New York without acquaintance with the first principles of correct singing.

H. F. P.

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PAY TRIBUTE TO CADMAN AT MR. REGNEAS'S STUDIO

Vocal Teacher Gives Reception and Musicale in Composer's Honor—Hear Program of Latter's Songs

In honor of Charles Wakefield Cadman, Joseph Regneas gave a reception and musicale at his studio in West Eightieth Street, New York, on Monday afternoon, April 8. Mr. Cadman was present and with him was Nelle Richmonde Eberhart, librettist of "Shanewis," who has also given Mr. Cadman the poems for ninety per cent of his songs.

A large gathering was present and heard an excellent program of Cadman songs, which Mr. Regneas prepared with six of his artists. Earle Tuckerman, baritone, opened the program with "I Hear a Thrush at Eve," "My Lovely Rose" and "A Knighthood Song," sung rousing, followed by Elizabeth Ayres in "O Moon Upon the Water" and "Calling to Thee." Gladys Axman sang "From the Land of the Sky-Blue Water," "Far Off I Hear a Lover's Flute" and "The Moon Drops Low," and Andrea

Sarto, baritone, "Requiescat," "From a Hilltop" and "The West." Louise MacMahan, soprano, offered "In Paradise," "A Moonlight Song" and "Call Me No More," and Nevada Van der Veer, contralto, sang his new cycle, "Birds of Flame" and the "Spring Song of the Robin Woman" from "Shanewis." Mr. Cadman was applauded vociferously and shared the guests' approval with his interpreters. Olive Robertson and Harry Oliver Hirt were the accompanists.

At the end of the program Mr. Regneas announced that Tsianina would sing the "Canoe Song" from "Shanewis," which she did charmingly with Mr. Cadman at the piano.

Trio de Lutèce Delights Montgomery (Ala.) Audience

MONTGOMERY, ALA., April 11.—The largest and one of the most enthusiastic audiences of the present season, greeted the Trio de Lutèce in its appearance at the Lanier Auditorium last night, under the auspices of the Montgomery Music Club. Seldom has a program been given in this city which gave such thorough satisfaction. These artists fully justified

their reputation. The program was distinctly enjoyable. There were three groups of concert numbers, and each member of the trio contributed several solos.

W. P. C.

France Woodmansee Applauded in Piano Recital

France Woodmansee gave a piano recital at the Punch and Judy Theatre, New York, on Sunday afternoon, April 14, presenting compositions by Beethoven, Brahms, Chopin and Debussy. He was applauded cordially by a friendly audience. In Saint-Saëns's C Minor Sonata for piano and violoncello he joined forces with Michael Renha, who played his share in the work with artistic feeling.

Alexander Bloch Plays for Benefit of Nassau County Red Cross

Alexander Bloch, the New York violinist, appeared on Sunday, April 7, for the benefit of the Nassau County Chapter of the American Red Cross at Roslyn, L. I. He was well received, accompanied at the piano by Mrs. Bloch. The speakers were Mrs. Belle Armstrong Whitney and Clarence H. Mackay.



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CHICAGO INVADED BY DISTINGUISHED SOLOISTS

Gabrilowitsch Gives an All-Russian Program—Zimbalist and Gluck Appear in Joint Recital—Apollo Club Has Aid of Adelaide Fischer, Emma Roberts, Theo Karle and Henri Scott—Heifetz Plays Brahms with the Symphony

Bureau of Musical America,
Chicago, Ill.,
April 13, 1918.

After several changes of mind on the matter of program construction, Ossip Gabrilowitsch decided to carry out his original intention on his recital appearance here, and present a program made up entirely of Russian piano compositions. This he brought to pass at the Grand Opera House on the afternoon of April 7. It was an interesting and in many respects entertaining variant from the conventional piano performance which begins with Beethoven, reaches its high level half way through with Chopin and closes with Liszt.

He began with Glazounoff's Sonata in B Flat Minor, played Rachmaninoff's G Minor Prelude, the Glinka-Balakireff song transcription, "The Lark," included

two pieces by himself, an "Elegy" and a "Caprice Burlesque," amazed the audience with Scriabine's Fifth Sonata, and concluded with a group which had two pretty trifles by Arensky, and the thunderous, empty Rubinstein waltz out of the set called "Le Bal."

At the same hour Efrem Zimbalist and Alma Gluck were appearing in joint recital at Orchestra Hall. It was in certain respects a repetition of the similar event which they gave last season, even to the point that several of the compositions were the same. The combination is a happy one. Mr. Zimbalist has been acknowledged for years as one of the great violinists and Mme. Gluck has more pictorial charm than any other singer now on the stage. Thus pleasure arises for both ear and eye. Zimbalist is a better violinist than he used to be, because in the past couple of seasons he

has been taking an attitude which places him more closely in personal touch with his audience. He is less oblivious that there is an audience for him to play to, and his interpretations take on an added warmth thereby. He was heard in one of the Spohr concertos, not a particularly ingratiating work but played with so much dexterity that the big audience went into a torrent of enthusiasm.

Mme. Gluck opened with "With Verdure Clad" from Haydn's "Creation," a Handel excerpt, and Ott's "Hey! for a Fiddler." The two artists combined forces at the end of the recital in a group of songs with violin obligati.

"Tribune" Finances Concerts

The American Symphony Orchestra under the direction of Glenn Dillard Gunn began a series of Sunday afternoon concerts in the Chicago schools,

April 7. The series is being financed by the Chicago Tribune, and offers programs of orchestral music to patrons at an admission price of ten cents. At the initial concert, which was given at the Lake View High School, an audience of over 2000 attended. The soloists were Elsa Holinger, soprano, and Mme. Sterling Doak-Rice, reader.

Rossette G. Cole's new patriotic song, "Your Lad and My Lad," has just been published. It is one of the best of its kind that has yet appeared. The poem, by Randall Parrish, is full of stirring appeal, to which the music has given a fitting dress.

An interesting program was given Friday afternoon in Cable Hall by Leonora Ferrari, a soprano with a voice of much sweetness and charm. Her program was skillfully selected from the works of American composers.

Saba Doak, soprano, and Margaret Sandford, lyric soprano, gave a joint recital at the Plaza Hotel, Thursday afternoon, before a large and enthusiastic audience.

Theodora Sturkow Ryder, pianist, has been busy this month. She gave a talk before the Piano Club on the 2nd, "As the Artist Sees the Piano Salesman"; played a group of Russian compositions before the Chicago Women's Musical Club on the 4th; directed a recital of advanced pupils and played second piano parts in Beethoven and Saint-Saëns concerti at the Chautauqua Coaching School on the 6th; and gave a recital in St. Louis on the 12th.

Harry Porter, formerly on the staff of *Music News*, left for Camp Custer, April 2, where he is attached to Base Hospital Unit No. 14.

Mrs. Carrie Jacobs Bond has donated the sum of \$5000 as a prize for the best oratorio score in the contest to be held under the auspices of the National Federation of Music Clubs in February, 1919. The sum is to be realized from the sale of Mrs. Bond's new song, "Ten Thousand Times Ten Thousand."

Artists Aid Apollo Club

The Apollo Musical Club gave its season's third and final concert at Orchestra Hall, April 11, presenting Verdi's "Requiem" and the epilogue from Elgar's "Caractacus." The soloists were Adelaide Fischer, soprano; Emma Roberts, contralto; Theo Karle, tenor, and Henri Scott, basso, all artists of established reputation and undoubted powers. They were made more of a part of the ensemble than is customary by being seated back of the orchestra and in the front rank of the chorus. The effect was somewhat unusual, but was greatly appreciated by the audience. The Chicago Symphony Orchestra and that splendid organist, Edgar Nelson, furnished excellent support.

Ernst Bacon, a pianist of much talent, gave a recital in the recital hall of the Fine Arts Building, April 11. He has made something of a stir here through the publication of a thesis in which by the application of mathematical principles the analysis of modern chord structures becomes a simpler and more understandable matter. His mathematical researches have not in the least interfered with his progress as a pianist, and his performance of the Moussorgsky suite, "Through an Art Gallery," was an excellent one, marked with imagination, insight and humor. He is a well developed technician and an intelligent interpreter.

Heifetz Again

Jascha Heifetz, the most famous and amazing of the many fine young violinists, returned to Orchestra Hall, April 12, to make his second appearance with the Chicago Symphony Orchestra and his fourth for the season in Chicago. It was his final answer to the crowd of music lovers that have discussed him pro and con all the season, for he chose to play the Brahms Concerto, and he played it with all the maturity which stamps the genius. It was as remarkable a performance as any he has given here, more astonishing because of the breadth of style exhibited by such a young artist. The glowing beauty of tone, the exquisite musical feeling, the virility and the complete certainty of execution were causes of marvelling. If people were content to accept him as a wonderful boy before, they must recognize him as a great artist now.

The rest of the program consisted of a brilliant performance of Beethoven's Seventh Symphony and of the "American Negro" suite by the Chicago composer, Thorwald Otterstrom.

EDWARD C. MOORE.

Approval for Arthur A. Penn's song, "The Magic of Your Eyes," has recently come to its publishers from Elsie Baker, the American contralto, and Dudley Buck, the New York vocal instructor. Mr. Buck has found it an excellent teaching song.

The Most Touching Tribute Ever Paid to a Song.

Dearest M.:

I've come down to the lines to-day; to-morrow I go back again. I'm sitting alone in a deep chalk dug-out—it is 10 p. m. and I have lit a fire by splitting wood with a bayonet. Your letters from Montreal reached me yesterday. They came up in the water-cart when we'd all begun to despair of mail. It was wonderful the silence that followed while every one went back home for a little while, and most of them met their best girls. We've fallen into the habit of singing in parts. Jerusalem the Golden is a great favourite; as we wait for our breakfast we go through all our favourite songs, including Poor Old Adam Was My Father. Our greatest favourite is one which is symbolizing the hopes that are in so many hearts on this greatest battlefield in history. We sing it under shell-fire as a kind of prayer, we sing it as we struggle knee-deep in the appalling mud, we sing it as we sit by a candle in our deep captured German dug-outs. It runs like this:

"There's a long, long trail a-winding
Into the land of my dreams,
Where the nightingales are singing
And a white moon beams:
There's a long, long night of waiting
Until my dreams all come true;
Till the day when I'll be going down
That long, long trail with you."

You ought to be able to get it, and then you will be singing it when I'm doing it. No, I don't know what to ask from you for Christmas unless a plum pudding and a general surprise box of sweets and food stuffs. If you don't mind my suggesting it, I wouldn't a bit mind a Christmas box at once—a schoolboy's tuck box. I wear the locket, cross, and the all the time as kind of charms against danger—they give me the feeling of loving hands going with me everywhere. God bless you.

Yours ever, Con.

N. B. This letter is printed by permission of the John Lane Co., publishers of the celebrated book "Carry On" (Letters in War Times) by Lieutenant Coningsby Dawson.



John McCormack

and many other prominent artists are singing

THERE'S A LONG, LONG TRAIL

The American soldiers and their folks at home have made it their very own.

The song that at this time should be on every program

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Believes America's Musical Development Rests with Music Teachers in Smaller Cities

C. Winfield Richmond, Pianist and Teacher of Bangor, Me., Discusses Roles Entrusted to His Colleagues and Latter's Requirements—Smaller Communities Offer Great Field for Young Teachers—Necessary Technical and Spiritual Equipment

BANGOR, ME., April 8.—That the music teacher in the small city or town located far from the large metropolitan cities has, in many respects, tremendous advantages and unlimited possibilities denied his "city cousin" in the field of teaching is the belief of C. Winfield Richmond, the gifted pianist and teacher of this city, whose large classes of pupils from all over the state bear testimony to the remarkable results obtained by him in his teaching. Indeed, even though the teacher may "starve" for a year or so, once he becomes established and can prove his worth, great opportunities lie in store for him.

A great mistake made by many young teachers starting in, Mr. Richmond believes, is in placing the tuition fee too low in the hope of enticing pupils. A reputation well made on this low basis is not easily overcome, nor is it easy to raise the price, to any great extent, without disastrous results. One should set a good, fair price, to begin with, and stick to it.

We found Mr. Richmond early one morning, before his day's teaching began, in his handsome new studio. The rooms are a reflection of the broad culture and refinement of their owner. We took for our thesis the requirements of a piano teacher in a small city, and the following embodies Mr. Richmond's views on this topic:

Smaller Cities Offer Great Field

"The requirements of a piano teacher in a small city can be specified under the following heads," said Mr. Richmond.

"First, system; second, academic education; third, personal or spiritual influence; fourth, playing ability.

"There is a great field of work for the young teachers who are completing their education in our large cities to go into the smaller cities and towns of America and spread the gospel of good musicianship. It is a big mistake for musicians to segregate and mass themselves in the larger cities; while they may there enjoy concerts and mutual contact, they are frequently missing the broader outlook on life, to say nothing of financial betterment; missing that inspiration which comes from contact with various social elements and becoming a factor in the development of community spirit.

"America, in order to develop musically, must have thousands of well-trained and well-educated musicians distributed all over the country in the smaller cities and towns. The price for such work can be made adequate to the needs of the musician, and in so doing



C. Winfield Richmond, Pianist and Teacher, in His Bangor Studio

raise the entire standard of musical value.

"The training which such a teacher must have must be even broader than that of the teacher who settles in the distinctively well-developed musical city. He must be like the country doctor, capable of administering to all musical diseases.

"As a piano teacher I have found that the equipment which I received from the hands of masters like Rafael Joseffy and Isidor Philipp, and such foundation work as given by our admirable American teachers, Frederick Mariner and Mrs. A. M. Virgil, training which is entirely adequate for the demands of any large city must all be used and drawn upon here in the smaller and out-of-the-way places. In other words, a person who is to teach in a small town must not think that he is to study under less auspicious conditions at the beginning, or put more effort into his preparation than he would if he were to teach in the larger centers.

"The second point which I mention as being necessary for the young teacher in a small city is that of the academic education. A broad cultural outlook on life is an absolute necessity. Some knowledge of languages, a great deal of history, an acquaintance with the other arts like the history and development of painting are all necessities in the equipment of the young teacher. I find in my work that an acquaintance with the poets has been of greatest value.

"The third element, that of personal or spiritual influence, is perhaps the hardest quality to stipulate as a necessity, inasmuch as it can hardly be acquired except through earnest attention to one's own soul development. The gift of intuition and psychological dealing with pupils may be considered as an inborn adjunct, yet I believe that by a close application and study of one's own personality and needs, a daily scrutiny, one's influence and the effect of one's personality on people will help in the self-development of the soul quality in spite

of inherent deficiencies in that direction. Music Teachers in Large Cities Frequently Denied Broad Outlook and Inspiration Granted Confrères — Latter Need Broader Training—What the Student Should Possess

of inherent deficiencies in that direction.

"The reading of poetry, the study of lives of artists, the serious endeavor for religious and spiritual fervor, will accomplish more than the young teacher may first imagine. The success which comes to the pupil through the teacher may be attributed largely to the personal influence of the teacher upon the talent of the pupil. It is the sunshine and rain upon the flower of the pupils' talents that develops them into abundant fruitage.

"The fourth element which I regard as the absolute essential to the young teacher's success in the small city is the actual ability to play, to perform the master works. There was an idea once that to play a piece over to pupils before they had studied it was to bend the twig in the wrong direction, to stultify the pupil's personal ideas. I find this to be very untrue, as the pupil's identity is bound to come out, regardless of what he has heard or perceived through his teacher's playing; and the greater advantage of hearing the piece played, if not by a master hand, at least by a serious student (as every teacher must always remain), will be an inspiration and incentive to the pupil. I never teach anything which I cannot play; to do so would be an humiliation. By this I do not mean that I am always technically up to the requirements of a great composition, but I keep my own practice sufficiently well in hand to be able to give a creditable performance of the piece which I teach, otherwise I do not teach them.

"I gather my pupils together once a month and deliver a lecture recital, which has been one of the greatest stimulations to my pupils as well as to myself during the sixteen years of my teaching life. They in turn play to me on alternate weeks and in their performance reflect the inspiration received from my own efforts.

"In the smaller city where we are visited by artists at rare intervals, and in many instances not at all, this idea of being able to play is of paramount importance.

Students' Requirements

"While the teacher has need of all these requirements he in turn is more or less handicapped unless his pupils measure up to certain standards. I might say that the greatest necessity in a pupil is that of seriousness. I often ask pupils, 'Why are you studying the piano?' or 'What is the ultimate end of it all? Do you come to me because Mary Jane So-and-So comes? Are you merely trying to acquire the performance of some showy pieces?' Such questions often awaken the pupil to the real purpose of his effort, and I try to impress upon each pupil of thinking age that the real purpose of music study is not for personal show or vain-glory, but for the development of self-expression and the greater unfoldment of the soul.

"The pupil must also have intelligence.

That would hardly seem necessary to mention but for the fact that so many pupils actually do lack mental poise.

"The third element, and one which all teachers are trying to instill, is the acquirement of application. In these days when the public school system is hurrying the scholar through the grammar grades into the high school and out again into life, the mind of most pupils is in a fagged condition. Even the most serious and intelligent pupil has daily to deny himself social and out-door life in order to spend enough time at the piano actually to acquire the most ordinary performance. The greatest effort in my teaching is to get the spirit of sacrifice instilled into the pupils' hearts to that extent that they are willing to do the necessary amount of actual daily practice.

"The fourth quality is that of musical ability, so-called, sometimes spoken of as talent. If you will but notice the other qualifications which I have mentioned as necessary for the student of music, you will see that all the musical ability and soul quality in the world will accomplish nothing without seriousness, intelligence and application.

"The day of the eccentric musician is over. The wild-eyed, long-haired, anemic person of more or less foreign extraction, who used to control the musical destinies of most of our smaller cities and many of our larger ones, is a thing of the past. We are Americans now in truth, and demand of our music teachers cleanliness of mind and body, and something more than the mere ability to perform in monkey fashion upon the stage under the guise of temperament.

"There is a chance now for the clear-eyed, clear-thinking American boy to be a powerful factor in the development of his country, through music. Walt Whitman said he heard 'America singing'; and there are thousands of young boys and girls now studying under excellent teachers who are to go all over our country during the years to come as missionaries of the true spirit of American music, of world music.

"The fifth requirement, that of a good hand and a physique equal to the task, cannot be denied its proper place, but the thinking reader will easily see that one may have a perfect body with musical ability and yet become a startling failure through the lack of application, intelligence and seriousness.

"I feel that we are now at a great turning point in American life, and such a great movement as the Musical Alliance, which has been so admirably started and fostered by John C. Freund can but redound to the honor and glory, some sweet day, of American musicians."

JUNE LOWELL BRIGHT.

Schofield Assists Chorus at Jamaica, L. I.

The choir of the Dutch Reformed Church at Jamaica, Long Island, gave Verdi's "Manzoni Requiem" on April 7. The regular trio, composed of Mrs. Alice Ralfe Wood, soprano; Mr. Hauser, tenor, and Helen Weiller, contralto, was augmented to a quartet for the occasion by Edgar Schofield, baritone, of New York. The chorus, numbering about seventy-five, did creditable work, especially in the big "Hosanna Sanctus," and the soloists were highly interesting. Miss Weiller's rich contralto voice and intelligent leading, as well as Mr. Schofield's authoritative singing and excellent enunciation, added much to the performance, which was commendably directed by Lawrence Nilson, organist and choir director.

J. Fred Wolle of Bethlehem, Pa., gave an organ recital in the auditorium of Thomson Hall, Wilson College, Chambersburg, on Saturday, April 6.

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CONCERTIZING SEASON 1918-1919

PORTLAND, ORE., HAS AN EVENTFUL WEEK

Hempel and Graveure Charm—
1200 Hear Zoellners—Opera
at the Heilig Theater

PORTLAND, ORE., April 7.—Frieda Hempel sang before a large audience at the Heilig Theater last week, under the direction of Steers & Coman. She opened her concert by singing "The Star-Spangled Banner," which immediately won the hearts of the audience. The principal numbers were "Ernani Involami" from Verdi's "Ernani" and the Proch "Theme and Variations." Most of her songs were sung in English. "Come, Beloved," by Handel; "The Rose Has Charmed the Nightingale" and the negro lullaby, "My Curly-Headed Baby," won much appreciative applause. Paul Eisler, Miss Hempel's accompanist, furnished two delightful solos.

The Zoellner String Quartet played at the Auditorium, March 31, on the Elliston-White Bureau circuit. The concert was a splendid illustration of the increasing interest taken in the better class of music, as over 1500 persons attended.

Last Friday evening a hearty welcome

was given to Louis Graveure, who appeared in a recital at the Masonic Temple, under the auspices of the MacDowell Club. Mr. Graveure was in excellent voice, receiving an ovation and recall upon recall following each number. Bryceson Treharne proved an exceptionally fitting accompanist.

The Boston English Opera Company gave four performances at the Heilig Theater last week. The company made its first appearance in the "Bohemian Girl" on Thursday night and was cordially received by a good sized audience. "Martha" was given Friday evening and after a repetition of the "Bohemian Girl" in the afternoon "Il Trovatore" was given Saturday night. Florentine St. Clair sang her roles with brilliancy and Joseph Sheehan made a favorable impression. Other principals were John W. Warren, Francis J. Tyler, Hazel Eden, Helen June Hall and Alice May Carley.

The Monday Musical Club recently presented Lucien E. Becker in a piano recital of modern compositions.

A patriotic mass meeting was held at the Auditorium last Sunday, when the combined choirs of the Sunnyside M. E. Church, Rose City Park M. E. Church and Oak Grove Community Church, numbering over 250 voices, sang some of the popular patriotic songs. F. W. Goodrich was organist.

A. G. B.

Greta Masson, soprano, gives her first New York recital at Aeolian Hall the afternoon of April 22.

PATRIOTISM PERVERADES BUFFALO CONCERTS

Audiences Stirred by Clef Club and Municipal Orchestra's Programs

BUFFALO, N. Y., April 12.—The Clef Club, under the direction of Alfred Jury, in place of giving its usual three concerts, concentrated its efforts for a big patriotic concert, which was given last Monday evening. Three stirring choruses were sung, Elgar's "It Came from the Misty Ages," "Great God of Love" (Lavallee-Jury) and Boughton's "Men of Harlech." There were some fine incidental patriotic tableaux, in which figured men in khaki and Red Cross nurses, and some good singing was done by Garnet Beckett and J. Bolt and Director Jury. The official soloist of the evening was Genevieve Cleveland, contralto, of New York, whose lovely voice and finished style in her solo numbers were much admired. The accompaniments were in the capable hands of Mrs. Bagnall and Grace E. Knaier. The entire proceeds of this concert were turned over to the Y. M. C. A. Hut in France.

The Harugari-Frohsinn Chorus, under

the direction of its new leader, Heinrich Jacobson of Rochester, gave a concert the same evening before a large audience. Agnes Preston Storck was the soloist, her lovely voice making a distinct appeal in her various numbers and bringing her back for encores. Director Jacobson gave her excellent support at the piano.

At the free concert given by the Municipal Orchestra, under the direction of John Lund, last Sunday afternoon in Elmwood Music Hall, the enthusiasm of the great audience after each number played was inspiring to witness. Father Mooney made an eloquent appeal in behalf of the new Liberty Loan. It was a great day for Buffalo. Among the many fine orchestral offerings none received the tribute that did Director Lund's Symphonic March, "The Awakening of the Eagle." Arthur King Barnes sang several numbers, "The Marseillaise" being given with admirable spirit. He was ably accompanied by W. J. Gomph, who also played an organ solo.

The Saengerbund Society gave a concert the evening of the 11th, under the direction of Dr. Carl Winning. An arrangement of the "Suwanee River" sung *a capella* by the chorus was one of the successes of the evening. Louise Yung, soprano, was the soloist and was heartily applauded for her excellent work. Arthur Reisig, baritone, sang an incidental solo in one of the choruses and Frank McGoldrick was heard to advantage in a solo for 'cello.

The last concert of the Chromatic Club was given the afternoon of the 6th. The Buffalo String Orchestral Association, under the direction of Arnold Cornellissen, played the Grieg Suite, "From Holberg's Time," with excellent effect; also the Tschaikowsky "Serenade," Op. 48, and Director Cornellissen's "Musical Impressions Created by Four of Tagore's Poems." The latter is well scored for strings and wood-winds and is full of exotic color. Mabel Strock, soprano, was the soloist. She sang two groups of songs in her accustomed artistic fashion. She was excellently accompanied by Harriet Morgan. Berthe Baret, violinist, played an accompanying obbligato for the soloist with fine tone. F. H. H.

HEMPPEL DELIGHTS SEATTLE

Musical Club Presents Diva in War Benefit Concert—Week of Opera

SEATTLE, WASH., April 8.—The Musical Club has not presented a more attractive personality to Seattle this winter than that of Frieda Hempel, who came on April 1. Miss Hempel, however, seemed a little in doubt of the temper of her audience and, while they waited for the grand opera star to give them something from her biggest roles, she showered them with old favorites as encores. Notwithstanding the vim with which she sings "Dixie," the Southern ear would not be convinced that she learned it outside of a studio. However, when she had sung her first aria, "Themes and Variations" from Proch, she was rewarded with the applause of the representative audience. Paul Eisler was pianist. The net proceeds of all the club concerts are devoted to war relief.

The Boston English Opera Company presented a five-day repertoire at the Metropolitan Opera House during the week.

Judson Waldo Mather's second organ recital, featuring French composers, was given April 7, with Mrs. Romeyn Jansen, contralto, assisting.

The Bremerton Navy Yard concert for the week was given by Claude Madden, violin, and Mrs. Lida G. Schirmer, soprano, with Mrs. Frederick Bentley at the piano.

Junior pupils of Mrs. Grace E. Claypool were heard in recital at the installation of officers of the Elks' Club, and the junior class of the Seymour studio was heard on Friday evening.

The Schumann Quintet appeared Sunday evening at the Hippodrome.

A. M. G.

Mabel Garrison and Lambert Murphy Enchant Fitchburg, Mass.

FITCHBURG, MASS., April 10.—Mabel Garrison made her initial appearance here, with Lambert Murphy, in joint recital April 9. The audience seemingly could not hear enough of Miss Garrison. The applause Mr. Murphy received was worthy of the great artist that he is. The concert was the last of the series at the Normal School, made possible through the generosity of Herbert I. Wallace. Marie Morrisey, contralto, drew an audience of 1200 to-night, when she appeared at City Hall, with Philip Scheib, violinist, in a concert which was designed to illustrate the creative possibilities of the Edison phonograph.

L. S. F.

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OPERA PLOTS AND HISTORICAL EPOCHS

Subjects Concerned with the Early Nineteenth Century and of an Exotic or Romantic Character Exert Strongest Attraction—Difficulty of Dressing Modern Topics in Music-Drama Garb

By DR. O. P. JACOB

THE advent of the exquisitely American and modern opera "Shanewis," with its accessory Indian features, the elimination for war reasons of Wagner's cave-man subjects, the consequent makeshift of allegoric Russian operas and an operatic exhumation or two in supplementation of the old accepted standbys, with the diversified librettos of all of these, again brings to our realization the significance of the libretto in operatic creations.

It becomes evident to those who would see that not alone thrilling contrasts, intensity of action between the opposing characters and an effective denouement are the momentous features of a libretto. Involuntarily the question crops up whether the time in which a plot is laid may not be of importance; whether any

particular epochs may be considered especially adapted for the laying of libretto plots, and if so, which. While one can herein but generalize at best, and scarcely lay down hard and fast rules, it must, nevertheless, be admitted unhesitatingly that experience shows that modern or ultra-modern subjects hardly ever prove permanently effective for opera librettos. Judging from the past, the public seem to be attracted in permanence only to plots laid not later than in the early nineteenth century and pre-eminently those presenting subjects of an exotic or romantic character.

Why should this be so?

Very simply, because opera-goers require, before all, to have their imagination aroused. For without a fairly vivid imagination, a singing assassin, a chanting suicidal heroine or a ferocious duel to the accompaniment of polyphonic orchestral music becomes an absurdity.

It therefore becomes the paramount object of every operatic feature to arouse and keep alive the imagination of an audience. So, and only so, may the unabated interest of an average intelligent audience be ensured. No disturbing, and therefore distracting, influence must mar the atmospheric world into which we are being transported. And this stimulation of the imagination and the resulting generation of the proper receptive mood or state would appear to be possible only in the contemplation of scenes with which we are familiar through tradition, but never from personal experience.

Can one, for example, conceive of a singing quartet of lawn-tennis players on the operatic stage? Scarcely! As a vaudeville sketch such a number might prove a fairly potent attraction. As the component part of an opera, however, never. And why not? Because the romanticism of past ages, the unknown,

the more or less mystic element justifying the musical asset, is lacking. One does not go far amiss by designating as the historical epochs ever proving the most telling for the laying of operatic plots, the medieval ages with all their picturesquely pomp and glitter of knighthood, for the same reason possibly the still more ancient prehistoric era, as represented by Verdi's "Aida" and the romantic, picturesquely colored national life of historical countries, so vividly typified in "Carmen," "Pagliacci" and "Cavalleria Rusticana." It would really seem as though the human mind were only capable of enlisting its powers of imagination to the fullest extent in the case of such scenes requiring strong imaginative faculties for their comprehension. Thus, we saw before the war—waiving for the moment the musical value or the philosophy involved—an unparalleled interest manifested for the plot progressions in Wagner's tetralogy even on the part of those not in sympathy with the score.

It is certain that if more consideration and forethought were shown for this particular feature in the writing and selection of opera librettos, many accomplished composers would be more likely to gain the recognition as operatic authors they deserve and which all too frequently is denied them.

CAMP GRANT ARTISTS SCORE

Schmidt and Sowerby Appear with Miss Rogers—Gluck in Recitals

ROCKFORD, ILL., April 9.—One of the most artistic concerts heard at Camp Grant was that of April 4, given at Knights of Columbus Building by Ludwig Schmidt, violinist, now stationed here with the 341st Infantry; Lorene Rogers, soprano; Leo Sowerby, composer and pianist, 332d Field Artillery, and Elizabeth Kimball, pianist and accompanist. Mr. Schmidt, who has been at camp since last October, has not been heard here in concert before and his playing at once marked him as an artist of the highest attainments. His numbers included "Ave Maria," Schubert; "Spanish Dance," No. 3, Sarasate; Minuet, Beethoven; "Oriente," Cui; Serenade, Moszkowski, and several encore numbers. Miss Rogers was in splendid voice and was enthusiastically received by the big audience. Mr. Sowerby was heard in numbers from Grainger's "In a Nutshell" Suite, for two pianos, with Miss Kimball, and also in groups of his own compositions. Miss Rogers sang one of Mr. Sowerby's songs, "Strawberries," arias from "Pagliacci" and "Bohème," a group of old English and American songs.

Alma Gluck was heard by a capacity audience on April 5 at Shrine Temple. She was assisted by Signor Salvatore de Stefano, harpist, and Eleanor Scheib, accompanist. Mme. Gluck also gave a short program on April 4 at the base hospital, Camp Grant. H. F.

Mildred Dilling to Appear with Homer at New York Training Camps

Mildred Dilling, harpist, received high praise for her artistic solo playing in a musicale given by Mrs. Karl Bitters at her New York studio, April 8. Miss Dilling was also heard in a concert for the benefit of the Armenian Relief, in Paterson, N. J., April 9. Other engagements for Miss Dilling during April include several appearances with Louise Homer, mezzo-soprano, at Camps Dix, Wadsworth, Upton and Mineola.

John Bland, tenor, has been appointed visiting choirmaster of the Church of Atonement, Tenafly, N. J.

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Evening Bulletin:

He played with fine command, a particularly clear, clean tone, his execution being noticeably distinct, and with full realization of both the poetic and dramatic possibilities of the composition.

Public Ledger:

The score keeps the hands of the pianist incessantly busy, and Mr. Shattuck has a remarkable technical equipment which combines with a perceptive intelligence and an insight which made the composer fortunate in his interpreter. It is an extraordinary achievement in itself to have learned by heart (which is much more than committing to memory) a work which is a streaming procession of great handfuls of notes in sequences of celerity which must be not merely fast, but flowing. There were several recalls to seal a favorable verdict.

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SHATTUCK TRIUMPHS IN

PALMGREN CONCERTO as Soloist
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in Philadelphia, April 5 and 6, 1918.

The Philadelphia Critics join in
UNANIMOUS PRAISE

From the Reviews of April 6th:

Philadelphia Press:

FINNISH PIANO CONCERTO
NOVELTY AT ORCHESTRA
By JAMES HUNEKER

The prevailing influences are those of Grieg, Sinding and Jan Sibelius, yet the new man from Helsingfors has something to say for himself. It was worthily, brilliantly interpreted by the virile young American pianist, Arthur Shattuck, whose incisive attack in chords and octaves, strong rhythmic sense and musical understanding recalled Percy Grainger at his best. Mr. Shattuck has a firm seat in the saddle. He has endurance and power. He needed both, as the climax of the concerto is exciting as to tenses and dynamics. He was enthusiastically recalled.

Evening Public Ledger:

Arthur Shattuck Plays Brilliantly in One
of Stokowski's Happiest Programs

Arthur Shattuck, the soloist, in his very first chords betrayed his authoritative artistic origins. This sterling American pianist was one of the gifted pupils of Leschetizky and subsequently of Fannie Bloomfield-Zeisler, as the clarity and resourcefulness of his technique reassuringly proclaim. Mr. Shattuck, without the least suggestion of vanity, has the equipment in which confidence and absolute surety of touch are prime assets. His tone has splendor and rich sonority. Such qualities were particularly essential to the full effectiveness of his offering in which unaccompanied piano passages are rare.

Philadelphia Inquirer:

It was admirably played, with brilliancy and power and expression and a finely sympathetic intelligence, and the audience evinced its appreciation by several times recalling Mr. Shattuck to bow his acknowledgments of its applause.

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London Welcomes 'TRISTAN' AND 'BORIS'

British Composers Conduct Own Works for "The Plough"—a New Organization

LONDON, March 18.—We had the only performance Tuesday, at the Drury Lane, this season of "Boris Goudonoff," with Robert Radford in the title part, a fine conception, ably supported by Walter Hyde, Edna Thornton, Frederic Ranalow, with Eugene Goossens as conductor. "Louise" was given with Miriam Licette as *Louise*, with Webster Millar as *Julian* and Robert Parker as the *Father*.

Thursday brought us the only "Tristan and Isolde" of the season, a magnificent performance, with Rosian Buckman and Frank Mullings in the title rôles, Norman Allin as *King Mark*.

The only "Seraglio" was given on Friday with Miriam Licette as a perfect *Constanza*, perfect vocally and dramatically; Maurice D'Oisly as *Belmonte*, and Robert Radford as an inimitable *Osmin*, Olive Townend was again a bright and pretty *Blonda*, Alfred Heather a good

Pedrillo and Frederic Austin a fine *Selim*. The whole was lovingly conducted by Sir Thomas Beecham. This week "Tannhäuser" is to be added to the répertoire and there will be performances of "Ivan," "Tosca" and "The Fair Maid of Perth," and the following week "Carmen" is to be reinstated.

We had the last of the present series of Chappell Ballad concerts March 16, in the Queen's Hall. Under Alec Maclean the Queen's Hall Light Orchestra played as well as ever Offenbach's Overture to "Orphée aux Enfers" and gave the first performance of a charming piece by Eric Coates, "Valsette." Phyllis Lett gave a recital with a somewhat hackneyed program, but she sang charmingly. She was assisted by Harold Samuel.

The Philharmonic Society's concert in the Queen's Hall last Monday night was a bright and breezy one under the baton of Sir Thomas Beecham, whose interpretation of Beethoven's "Eroica" Symphony was much enjoyed.

Gladys Moger gave a delightful song recital March 11, assisted by the String Quartet, filled by Rhoda Backhouse, Evelyn Cooke, Charles Woodhouse and Maud Arnold, with O'Connor Morris at the piano.

The Royal Academy of Music gave two performances (on Thursday and Saturday last) of "The Lover from Japan," a light opera in three acts, written by Joan Tamworth and composed by Arthur Sandford, both students, and conducted by Henry Beauchamp. It reflected the greatest credit on all concerned, revealing some good acting and dancing and very beautiful voices, especially by Rene Blackie, Marguerite Lister, Margaret Fletchee, Elsa Macfarlane, Sidney Ellis, Gwendolyn Russell and Eleanor Street. For the composer no praise can be too high.

Evelyn Arden, a pupil of Emma Nevada, and of Beecham opera fame, gave a recital in Aeolian Hall on Friday afternoon and proved herself to be the possessor of a fine voice and high dramatic perceptions.

"The Plough," a new musical club, held its first gathering at the house of George Davison, 32 Holland Park, recently. The music was of the best for it was provided by the Philharmonic String Quartet, Louis Fleury, Eugene Dubrucq, Gwendoline Mason, Juliet Autran, whilst the composers drawn upon were Granville Bantock, Cyril Scott, Eugene Goossens, Jr., and Arnold Bax, each one conducting his own works.

HELEN THIMM.

been developed, as was apparent in the singing of the cantata last night. The Montgomery Music Club has for the past few years been active in bringing artists to Montgomery. Owing to war conditions, it has not been possible to get many attractions, therefore the club has directed its efforts more toward giving programs for the soldiers at Camp Sheridan.

W. P. C.

ACTIVITIES OF SITTIG TRIO

Middies Hear Young Artists—Gretchen Sittig Scores at Waldorf

The Sittig Trio of New York appeared in a recital before a big audience of sailors at the Pelham Park Naval Station on March 25. On Easter Sunday they played at the Century Theater, New York, presenting works by Beethoven and Handel. Gretchen Sittig played a Vieuxtemps Reverie and won favor, as did the trio in its numbers.

On the evening of April 7 Miss Sittig was the soloist at the Waldorf-Astoria concert under the baton of Joseph Knecht. She was heard to great advantage in the Bruch G Minor Concerto, being applauded so heartily that she had to add an extra, giving Juon's "Swedish Dance."

Friendly Sons of St. Patrick Give Concert in Brooklyn

Lovers of Irish music were entertained with a concert given for the Scholarship Fund of St. Joseph's College, at the Brooklyn Academy of Music, on Tuesday evening, April 9, by the Friendly Sons of St. Patrick, organized five years ago by Victor Herbert, conducted by George H. Gartlan. Herbert's "Hail, Friendly Sons," opened the program, followed by the tuneful "Bendemeer's Stream," by Tom Moore. Oley Speaks's "When the Boys Come Home" won hearty applause, and then came an incidental baritone solo, Gounod's "Even the Bravest Heart," by Charles Shick. Other charming numbers were Herbert's "Moon Beams" and Gartlan's "Father O'Flynn." John Finnegan, tenor, was exceedingly pleasing, singing "God Be with Our Boys To-night," by Sanderson. As encores he sang "Somewhere a Voice Is Calling" and "Mother Machree." "New Ireland," introducing a patriotic note, closed the program.

A. T. S.

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Soldiers Join in Concert with Montgomery (Ala.) Club

MONTGOMERY, ALA., April 5.—The Montgomery Music Club on April 4 gave an enjoyable concert, with the assistance of the 136th Field Artillery Band, Walter Hughes, pianist, of the 136th Field Artillery, and Mrs. Bessie Leigh Eilenberg. The first half of the program consisted of several numbers by the band, led by Alfred Hartzell of Cincinnati; a piano number by Mr. Hughes and an Arensky Suite for two pianos by Mrs. Eilenberg and Miss Gill, the club accompanist. As Part II the club gave "King Renee's Daughter," by Henry Smart. The soloists were Lottice Howell, soprano; Mrs. Charles E. Ingalls, mezzo-soprano; Mrs. J. N. Barker, contralto. Under the direction of Mr. Hartzell, in charge of the club this year, an excellent singing organization has

HANDEL AND HAYDN FORCES END SEASON

Gounod's "Redemption" Is Boston Chorus's Easter Offering—Gifted Soloists Aid

BOSTON, April 6.—The annual Easter concert of the Handel and Haydn Society of this city was given last evening in Symphony Hall to the usual large and responsive audience that has long since supported this time-honored organization. Incidentally, this concert was the last of the present season's and the 807th that the society has given. Gounod's oratorio, "The Redemption," was the work presented. The able Mr. Mollenhauer was in the conductor's stand; H. G. Tucker at the organ; the Boston Festival Orchestra supplied further accompaniment, and assisting the chorus were the following soloists: Caroline Hudson-Alexander, soprano; Edith Whitcomb, soprano; Minerva Komenarski, contralto; Lambert Murphy, tenor; Earle Cartwright, baritone, and Frederic Martin, basso. Mr. Mollenhauer's ability in handling large orchestral and choral bodies is too familiar to call for extended comment. Upon this occasion both chorus and orchestra rose to unusual heights of artistic efficiency in response to his baton. Throughout the evening the chorus sang with fine quality of tone and even balance, while the precise attacks and broad crescendos were decidedly stirring in effect.

Lambert Murphy, as the *First Narrator*, sang with the intelligence, skill and spirit that characterize his work in whatever manner of music he undertakes. His magnificent voice, wholly free from any stilted or studied dogma of method, was at all times beautiful in texture, perfect in intonation and expressive of what he was singing. Mr. Martin was the *Second Narrator*. Mme. Hudson-Alexander sang her part with authority and in clear, resonant tones, despite the slight cold which she had. Her singing of the air, "From Thy Love as a Father," and the "Lovely Appear" was spontaneously applauded. In both arias she touched the truly devotional spirit of the texts to a marked degree and guided her lovely voice accordingly. Miss Komenarski is possessed of a beautiful, natural voice. In producing certain tones, however, she resorts to forced rigidity. She is a singer of promise, and with further experience she will doubtless acquire more exactly the manner and tradition of oratorio singing. Mr. Cartwright's free, resonant voice was as pleasurable as ever and his performance was a dignified one, as it should be in the part he assumed. W. H. L.

Brooklyn Celebrates "Win - the - War Day" with Community "Sings"

At a conference called recently by the People's Institute of Brooklyn, the leaders of the many choruses affiliated with the Brooklyn Community Chorus voted to observe "Win-the-War Day," April 6, with a special song festival in the districts where the various choruses are regularly holding rehearsals. It was planned that on this evening each chorus was to invite the entire neighborhood

into the local school or library for community singing. One of the largest of these "sings" was held at the Girls' High School, when over 1500 persons gathered to hear a splendid chorus of 400 voices under the capable direction of Charles S. Yerbury. The chorus was assisted by Edna De Lima, soprano, and Samuel Ljungkvist, tenor, and the orchestra of the Manual Training High School. A patriotic spirit pervaded the affair and the audience was enthusiastic.

A. T. S.

KREISLER DECLINES OFFER

Declares He Will Not Compose Comic Opera Music as Planned

Fritz Kreisler will not, as had been planned, compose a comic opera for production by Charles B. Dillingham next fall. In a letter given out by Mr. Dillingham, the violinist states, in part:

"I herewith beg you to kindly release me of my obligation to write a comic opera for you. Since the day on which you did me the honor to enter into an agreement with me, great changes have taken place. In due regard to the ethics and propriety of the situation created by these changes, and in order to avoid any possible embarrassment to my friends, I have, at the beginning of the season, canceled all my public appearances and engagements. My above request to you is but the final step toward the realization of my sincere desire to refrain from any public activity whatever in this country, in which I am a guest."

PLAN SUNDAY CONCERTS

Many Leading Artists May Appear in New York Hippodrome

Manager Dillingham of the New York Hippodrome is said to have under consideration an offer from two managers, representing a group of impresarios, for the use of the auditorium every Sunday next season. It is proposed to present a series of artists, including:

John McCormack, Galli-Curci, Alma Gluck, Efrem Zimbalist, Rosa Raisa, Jascha Heifetz, Frances Alda, Mischa Elman, Josef Hofmann, Ernestine Schumann-Heink, Pablo Casals, Percy Grainger, Harold Bauer, Anna Case, Margarete Matzenauer, Louise Homer, Mischa Levitzki, Lucien Muratore, Ricardo Stracciari, Mary Garden, Nellie Melba, Jacques Thibaud, Sophie Braslau and Toscha Seidel.

Artists Appear for Camp Upton Men

Myrtle Thornburgh, soprano, with Reed Miller, tenor; Nevada Van der Veer, contralto; Earle Tuckerman, baritone, and Frank Braun, pianist, gave concerts at Camp Upton on March 23, under the auspices of the Junior League. Their programs were received with a degree of enthusiasm which almost doubled them. Miss Thornburgh scored deeply in her groups of solos as well as with the quartet.

Singers Organize Chorus in New Haven

NEW HAVEN, CONN., April 6.—A group of prominent musicians have organized the Choral Art Choir. The first rehearsal was extremely successful. The officers elected were as follows: President, George Chadwick Stock; director, Professor David Stanley Smith; accompanist, Pauline Voorhees; treasurer, Melon M. Stone; secretary, Ruth Lathrop; program committee, Mrs. F. O. Robbins and Mrs. Jay Cooke McClure.



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TAMPA CLUB GIVES FESTIVAL

Friday Musicale's Second Annual Event Enjoyed by Large Audience

TAMPA, FLA., April 6.—One of the best concerts in this city this season was that given by the Friday Morning Musicale. It was the second annual festival of the organization. This year the society was obliged to cut down its festival to one evening, because some of the principal members were engaged in Red Cross work and could not give their time to the event. A longer program had been announced a month ago, but when it was found that this would have to be curtailed somewhat it was decided to have but the one evening and do away with any charge for admission. The Tampa Bay Casino was therefore well filled by admirers of good music.

One of the club's best assets is its orchestra, which is under the direction of Hilda Kreher. It gave four excellent numbers with professional smoothness and artistry. The orchestral part of the program was as follows: Overture, "La Dame Blanch," Boieldieu; Larghetto, Beethoven; "Les Patineurs," Waldteufel; Overture, "William Tell," Rossini.

The Friday Morning Musical Chorus, composed of forty voices, under the direction of Mamie Costelia Dawson, presented in effective fashion the cantata "King Rene's Daughter." Other contributors to the program were Mrs. H. Blaine Peacock, who sang *Iolanthe*, and Mrs. J. H. Sutton and Adriana Morales, who sang the parts of *Marta* and *Beatrice* respectively. The accompanists were the orchestra and Mrs. Boyer at the piano.

J. W. L.

Sorrentino Triumphs in Memphis

MEMPHIS, TENN., April 4.—Umberto Sorrentino, Italian tenor, appeared at the Lyric Theater last evening and was enthusiastically received by a representative audience. The young tenor was in splendid form and disclosed a magnificent voice, under perfect control at all times, which, added to charming per-

sonality, won him an ovation. Operatic arias, Neapolitan folk-songs and English ballads were all given as only an artist of first rank can sing them. Appearing on the program with Mr. Sorrentino were Angelo and Joseph Cortese, harpist and violinist. They, too, were warmly received. George Roberts, a talented young pianist, accompanied Mr. Sorrentino, and his work was on a high plane. The concert was pronounced the event of the season.

J. A. H.

Chicago Symphony Invades Madison, Wis.

MADISON, WIS., April 5.—The Chicago Symphony Orchestra, conducted by Frederick Stock, gave the last of the series of orchestral concerts for the season, under the auspices of the Madison Orchestral Association last evening. The excitement attending election night detracted somewhat from the numbers of the audience, but most of the seats were filled by appreciative listeners. The "Leonore" Overture by Beethoven was given in splendid style, and the Rachmaninoff E Minor Symphony evoked much enthusiasm. The second part of the program comprised the charming "Nature" Suite by MacDowell, an excerpt from Rimsky-Korsakoff's "Scheherazade," and Dukas's "L'Apprenti Sorcier."

Earle La Ross Scores with Altschuler Orchestra in Easton, Pa.

Earle La Ross, the American pianist, won a deserved success recently when he appeared at Easton, Pa., as soloist with the Russian Symphony Orchestra in the Orpheum Theater. He performed Tschaikowsky's Concerto in B Flat Minor splendidly and received a fine reception. He added as encores two pieces by Rachmaninoff.

Mme. Marie Sundelius, soprano of the Metropolitan Opera Company, and Irma Seydel, violinist, will give a joint recital for the Rubinstein Club, Saturday, April 20. Wilfrid Pelletier, assistant conductor of the Metropolitan, will be the accompanist.

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Forever and a Day.....	Hallett Gilberte
Lay.....	Claude Warford
My Love.....	Max Herzberg
My Lovely Nancy.....	Max Herzberg
Yesteryear.....	Bainbridge Crest
You Is Jes as Sweet.....	Hallett Gilberte

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PORTER TELLS HOW THE ALLIANCE WILL HELP CAUSE OF THE UNION MUSICIANS

Former President of Great Organization Declares Band and Orchestra Should Players Give Support to Democracy-in-Music Movement—When Mayor Mitchel Laughed at the 6,500 M. M. P. U. Members in New York—Failed to Realize Political Strength and Were Forced to Witness Shameful Neglect of Municipal Music—A Plea for the Village Bandsman—False Attitude of the Uninformed Toward the Professional Instrumentalists

By D. EDWARD PORTER.
Former President of the New York Musical Mutual Protective Union.

FOR years pianists, singers and individual instrumental soloists have lived in the towns and cities of our country without contact with the men who constitute the bands and orchestras of their communities. From time to time an orchestra has assisted at the concerts of the choral society, but upon such occasions the common attitude of the vocalists toward the musicians has been that of the members of a private party toward musicians engaged to play dance music.

The orchestra musician is quite content with this attitude, and performs his allotted part with entire satisfaction, understanding that he is a "hired man," and criticizes the evening's program with the friendly patronage of a professional outsider.

If he travels with an opera company, comic or grand, accustomed by experience, he speaks of the orchestra as an entity separate and apart from the company. In the small towns the local band is indeed an institution, but it is socially on a par with the fire company and is never accepted as a fellow member of the local family of real music lovers as rep-

resented by the united choir singers of the village. It is true that some of these bands are frequently very bad, musically, but this is equally true of some of the choirs.

The reason for this condition is perhaps psychological; the band instrumentalist must have done some real work in the way of practice, and esteems himself accordingly, while he is of the opinion that the singer in the chorus choir is a social accident; and in some communities this feeling is fostered by the fact that the band is altogether a workingman's institution. The choir may be also, but the bandman doesn't stop to think of that. On the other hand, the singer is apt to believe that the village bandroom is the abode of the village loafer in the winter time, and to underestimate the importance of having a band at all.

Neglected by the Press

The important music journals, saving your presence, Mr. Editor, have not done a great deal in bringing these workers in music together on a common ground. They have reported the doings of orchestras and individuals, but I do not think they have been successful in establishing a realization that the aims and purposes of these divided forces are really the same.

But the Musical Alliance has been formed, and it has invited everybody in. It is the particular duty of the professional band and orchestra player to align himself with a movement which aims to create and develop a love for music throughout our country, and which cannot attain its purpose without adding to the musical opportunities and pecuniary gain of the professional instrumentalist.

Just at this time a great many instrumentalists who have come to America from Europe, Asia and Africa are concerned to realize that American citizenship is an asset, and regret that they neglected to become naturalized when they were legally eligible to citizenship.

A law of the American Federation of Musicians requires foreign-born applicants for membership to submit "first papers" (declaration of intention to become a citizen), and to fulfil the intention expressed as soon as our laws permit. The first requirement is enforced, but the second never has been. The present war has brought a demand for the enforcement of the requirements of full citizenship, and this situation has added to the anxiety felt by the German and Austrian musician who has flourished in America for years, but who has avoided naturalization.

Even among native-born American musicians there have been comparatively few who have realized the potency of active citizenship as an aid to the art of music and the betterment of its disciples.

6500 Musicians in N. Y. City

The New York Musical Union comprises some 6500 members, most of whom depend entirely upon music for a livelihood. Assuming that each member represents a household of three, minimizing the usually accepted average by one, these musicians represent a community of 20,000 people. To house, clothe and feed 20,000 is a task for another 2000, representing another family of three. Most of the money paid to these musicians by the city of New York for music would return through the community to the city. What cash was not put in direct circulation through the merchants dealing in the necessities of life would find an outlet through the savings banks, whose books would credit the musician with a prosperity which would be an asset to the city itself.

In the fall of 1914 the writer appeared before the New York Board of Estimate and Apportionment to ask that an increase in the appropriation for music might be provided for in the new budget. That he was the first president of the New York Musical Union to do this in an

organization fifty years of age is a sad commentary on the activity of professional musicians in the cause of music.

If 6000 musicians, all voters, had written 6000 letters to that board, it is fair to assume that Mayor Mitchel's nonchalance might have been shaken, and that Mr. Prendergast might have become more politically human, if not more humane, and that those gentlemen might have agreed with Messrs. Marks and Dowling in their contention that the city was for the people rather than the people for the city, as an ordinary business corporation.

The civic opportunity to work for the advancement of music and musicians is present in the small town as it is in the large city. An organized effort has been launched.

The Musical Alliance of America offers us a chance to help ourselves. It starts at the source in its desire to instil a real love for music in the growing generation.

There can be no doubt of the success of the Alliance if a moderate percentage of American musicians can be awakened to a sense of responsibility and to a realization of opportunity.

HUHN CHORUS PRAISED

Arbuckle Institute Singers of Brooklyn in Second Concert of Season

For the second time this season the Arbuckle Institute Choral Club of Brooklyn, under the direction of the composer and organist, Bruno Huhn, was heard in a delightful concert on Wednesday evening, April 10, at the Institute. This is the club's third season and Mr. Huhn has molded a promising and well balanced chorus of men's and women's voices. The program opened with Edward German's "Canada," which was followed by two Mendelssohn compositions. Montague Phillips's "Twin Stars" was excellently done, as were two seventeenth century songs by J. G. Calcott. Other numbers were de Pearsall's "When Allen-a-Dale Went a-Hunting," Elgar's "O Happy Eyes," the Swiss National song and, in lighter vein, Pearson's rollicking "Ben Bowlegs." Carl Busch's "Indian Lullaby," with baritone solo by Walter Greene, was charming, and the final choral number was Parker's stirring "Union and Liberty." Mr. Greene was also heard to advantage in Burleigh's "Deep River" and the Buzzie-Pecchia "Come, Buy."

Alfred Kastner, harpist, played splendidly Fauré's "Romance sans Paroles," Saint-Saëns's "Fantasy," Chopin's "Berceuse" and Pierné's Impromptu Caprice. Bessie Booth Dodge, soprano, gave Horsman's "Bird of the Wilderness" and "A Birthday," with "Will o' the Wisp" as an encore. Alfred Boyce, at the piano, accompanied the club and soloists ably.

A. T. S.

Annie Louise David Heard in Many Concerts Last Month

Annie Louise David, the harpist, was heard in joint recital with Evelyn Scott, soprano, in Music Hall, Troy, N. Y., on March 22, and earned praise for her artistic interpretation of a well designed program. The past month proved an exceedingly active one for Miss David. Her engagements included appearances with the Troy Choral Club, March 21; Middletown, N. Y., March 23; Century Theater, New York, March 24; Church of St. Vincent, March 29; Pilgrim Church, Brooklyn, and St. James' Methodist Church, New York, March 31.

Kathleen Parlow to Return to America

After completing a tour of Norway and Sweden, Kathleen Parlow, the violinist, will return to America, first making twenty appearances in Canada. Miss Parlow is at present with her mother in Cambridgeshire, England, where they have been working in a Red Cross hospital. Under the management of Antonia Sawyer, this artist will renew her acquaintance with New York audiences about the middle of the coming season.



Frederick Gunster
TENOR

"Held his auditors in the hollow of his hand."

"Rarely does a singer make such an instantaneous 'hit' with a Louisville audience as that of Frederick Gunster, who sang at the concert of the Louisville Male Chorus last night. Flattering advance notices do not always convince, but in this case every promise was more than fulfilled and the singer held his auditors in the hollow of his hand after he had sung a dozen notes. His voice is of that appealing quality which stirs a sympathetic vibration in the hearer and makes him forget the technicalities of the vocalist's art and revel in emotional impression produced. Not that Mr. Gunster is at all lacking in technical equipment; on the contrary, he uses his voice with masterly skill and with an absence of all apparent effort which comes of complete poise. To achieve a perfect vanishing tone on high notes is the test of a singer's vocal control, and the ease with which Mr. Gunster managed this effect was the last proof of refinement. In the three French songs Mr. Gunster scored a triumph, the second of those being sung with a warmth beyond criticism . . . and the tempestuous applause which followed it brought forth a repetition. Frederick Gunster will always be a welcome visitor to this city."

Louisville Courier-Journal, March 15, 1918.

"Sway the multitude."

"The occasion served to introduce to this city a singer who immediately convinced his audience that he was an artist of the first rank. Frederick Gunster understands how to establish an 'entente cordiale' with his hearers; he has that ease of manner born of a confidence in his ability to please and an interest in what he is doing. He has mastered the mechanical part of his art and uses his exquisite voice as a perfected medium of expression which enables him to sway the multitude to his mood—or, rather, the mood of the composer."

Louisville Evening Times, March 15, 1918.

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Liberty Loan Offers Musicians a Splendid Opportunity for Service

(Prepared for "Musical America" by Publicity Department, Liberty Loan Committee.)

FROM end to end of the country musicians are rallying to the call of the third Liberty Loan. Great and gratifying as were their services on the occasions of the first and second loans, announcements already made show that still greater efforts will be put forth on behalf of the latest issue of bonds.

The speeches and self-sacrificing work of Paderewski, the devotion shown by John McCormack and other leading concert singers, as well as by opera stars, have aroused a degree of enthusiasm that will make notable the share in the campaign taken by musicians.

Commendable as this condition is, it is not surprising. The very temperament of the artist makes for acuteness of vision and for poignancy of sympathy.

So it should be with all music-lovers. If they are able to interpret with sureness and understanding the messages of the masters they should be able with equal understanding and swift sympathy to appreciate the message of a stricken world, to respond to the stirrings of patriotism, to seek the sublimities of sacrifice.

It is not to be supposed that the great privilege of sacrifice for a noble cause is to be confined to public artists, and that others possessing keen artistic perceptions will be content merely to support in passive fashion.

Had many leading artists merely bought bonds, even in large amounts, no special glory would have reflected on the world of music. What special virtue is there in investing money lying idle in the soundest securities in the world, paying a fair rate of interest? But they did much more. Knowing the exacting nature of their work as the outside world does not know it; realizing that they must conserve their strength and their talents if they would consider their future, they disdained to think of self, but spent themselves freely in the past that mankind might benefit, and that humanity might be served. They propose to do the same again in even greater measure.

With such examples before us, we cannot do less, in accordance with the talents given to us. We must not be content with only buying bonds; we must seize a glorious opportunity to preach a wider, nobler, more marvelous Americanism by explaining to those to whom we sell the meaning of these bonds. We must enrich our lives by service. We must broaden our own vision as we widen the horizon of patriotism for others.

Exceptional privileges along these

lines are offered to many of us. Our musical circles enfold a number of those who are comparative strangers to America. To these we should be missionaries of freedom. What greater pleasure to true Americans than to take the souls already attuned to the beautiful in sound and plant therein the poem of America reborn of the spirit of service!

It will not be sufficient that this third

Liberty Loan shall be fully subscribed, or even oversubscribed. It will not be satisfaction complete if it is largely oversubscribed and under certain conditions. It is imperative that the number of individual subscribers be much larger than on the occasion of each of the previous loans. Since the second loan was offered, the war has reached a crucial stage. The great German offensive has been launched. A hundred thousand Americans have taken their places in the trenches.

They must be assured not only that the bulk of the well-to-do at home will subscribe money for their equipment and their protection, but that the whole citizenship of America is prepared to sacrifice, if necessary, that they may not be forgotten.

Mohonk Lake, N. Y., for the summer, filling an engagement there for the fourth consecutive season.

Harold Morris Evokes Admiration in All-Schumann Program

The second in the series of studio recitals by Harold Morris, pianist, was given on April 7. There was an exceptionally large, appreciative audience present. Mr. Morris was accorded warm praise for his admirable interpretations of an all-Schumann program. The latter included the Sonata in G Minor, Romance, "Warum," Toccata and "Etudes Symphoniques." He had to give a number of extras.

Admirable Program Given by Women's Music Club of Lima, O.

LIMA, O., April 8.—The broadly diversified program given by the Women's Music Club on April 5 presented several exceptional talented performers. Because of a misunderstanding and pressure of unexpected studio business, the paper to have been given on "The Musical Al-

liance of the United States" by Winona Vinson Forrar was omitted, but it will be read with interesting amplifications at the recital of April 18. Bonnie Linn, organist, played the "March Solenelle" of Lemaire admirably; Helen Thompson sang Mary Helen Brown's "The Lost Paradise" and Sanderson's "Until"; Anna Cantwell and Edna Peat Calvert played as an organ duet Thayer's "Variations on a Sicilian Hymn"; Mrs. Clarence Lathrop sang Tosti's "Spring" and the "Slave Song" of del Riego. Rubinstein's "Kammenoi Ostrow" was given brilliantly by Leona Feltz and Anna Cantwell at piano and organ respectively. "Ave Maria," by Owens, was presented by Bertha Falk, soprano; Mrs. Charles A. Black, contralto, and Max Falk, tenor. This was one of the most satisfactory performances of the afternoon. The "Petite Suite" of Debussy was the final number, and preceding its performance on two pianos by Mrs. A. L. White, Leona Feltz, Mrs. Charles Preston and Mrs. J. E. Dexter, Mrs. White gave a comprehensive word picture of the four distinct phases of the composition.

H. E. H.

Alice Nielsen Pleases Topeka Audience

TOPEKA, KAN., April 1.—With patriotism the keynote of her concert, Alice Nielsen, the soprano, scored heavily when she appeared here before a large audience in the city Auditorium, under the auspices of the Elks' Club. Miss Nielsen pleased throughout a long program and was repeatedly encored. She scored especially in the "Marseillaise" and "Star-Spangled Banner." Miss Nielsen's program of lyric numbers was well chosen. The number best calculated to display the richness and tonal beauty of her voice was "Swing Low, Sweet Chariot." Her aria number, "One Fine Day" from "Butterfly," was well done and received hearty applause. Thomas Griselle was an admirable accompanist. R. Y.

MARKED ACTIVITY AMONG A. Y. CORNELL'S PUPILS

Latter Have Filled Wide Variety of Engagements—Vocal Teacher to Open Summer School in July

Unusual activity has been enjoyed by A. Y. Cornell's professional pupils recently. Mr. Cornell will open the fourteenth consecutive season of his summer school of vocal instruction at Round Lake, N. Y., in July, the course continuing for six weeks.

Among the pupils, Grace Swartz, soprano, has recently sung in Haydn's "Creation" and Gounod's "Redemption" in Albany, under the direction of Dr. Alfred Hallam. Elizabeth Pruitt, of Roswell, N. M., who has been spending the winter studying with Mr. Cornell, has been engaged at the First Presbyterian Church, Madison, N. J., as soprano soloist.

Jean Sheffer, contralto, has been illustrating at the Victor Biart Lecture Classes recently, singing arias from the Bach "St. Matthew Passion," "Messiah" and other oratorios, and some arias from the early Italian operas. Miss Sheffer has been engaged as soloist at the First M. E. Church, Schenectady, N. Y., beginning her duties there on May 1. Marion Packer recently sang the contralto part in Mendelssohn's "Elijah" in Albany, Alfred Hallam directing, and was engaged as special soloist at the Easter services at the Fourth Presbyterian Church of Albany and for the Easter "Messiah" performance at the First Reformed Church, under Alfred Hallam's direction.

Marie Bernardhi Taaffe, contralto soloist at the First Presbyterian Church, Albany, has sung Horatio Parker's "Red Cross Hymn" at several recent affairs of educational and Red Cross societies. She was soloist at a recent performance of the Dvorak "Stabat Mater" at St. Vincent de Paul's Church, Albany. Sybil Nickson Carey, contralto, was soloist at a recent Knights of Columbus concert at the Van Curler Opera House, Schenectady. She is in much demand in the Capitol district.

Thomas O'Connor, tenor, sang DuBois's "Seven Last Words" at the Good Friday service at St. Vincent's R. C. Church, Albany. Viola Gunzel, soprano, was recently engaged as soloist in the quartet of the First M. E. Church, Albany. She also sang a group of American songs at a recent concert of the Woman's Club, Albany.

Minnie K. Warner, contralto, has been engaged as soloist at the Second Congregational Church, Holyoke, W. C. Hammond, organist. She recently sang at one of Mr. Hammond's organ recitals with much success, as did Geraldine

Marwick, soprano, of Hartford, Conn.

Those who have been re-engaged for another year in their respective churches are the following: Edward E. Hosmer, tenor, First Congregational Church, Springfield; William L. Spittal, tenor, North Congregational Church, Springfield; Antha Warren Root, soprano, State Street Baptist Church, Springfield; Besse Guy Holmes, contralto, Wesley M. E. Church, Springfield; Richard C. Campbell, basso, First Church, Springfield; Christine Merrill, soprano, Munson Congregational Church, Munson, Mass.; Nora Gladden, contralto, Memorial Church, Springfield; Walter Perry, baritone, First Methodist, Chicopee, Mass.; Gertrude Simpson, contralto, First Baptist Church, Holyoke, Mass.; Earl Warner, bass, Christ Episcopal, Springfield, and Lawrence Obrey, tenor, First Universalist Church, Palmer.

William Ouley, tenor, leaves Grace Presbyterian Church, Brooklyn, where he has been singing during the past year, to become soloist at Janes M. E. Church, Brooklyn.

Walter Anderson
announces

ORVILLE HARROLD

Tenor

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New York City

ELIZABETH WOOD CONTRALTO



Is engaged as soloist for a performance of Elijah next season following her noteworthy success in the Messiah with Baltimore (Md.) Oratorio Society, Joseph Pache, Conductor, April 2, 1918.

Baltimore Sun, April 3—

By M. E. Harrison:

"Miss Wood has a well-trained contralto and sings with nice appreciation and feeling."

Baltimore News, April 3—

By W. W. Brown:

"Elizabeth Wood, contralto, sang with great simplicity and dignity, revealing a natural voice of considerable power."

Baltimore Evening Sun, April 3—

By J. O. Lambdin:

"One rarely hears in oratorio a more beautiful voice than that of Elizabeth Wood, the contralto, who sang the famous 'He Was Despised' aria with fine effect."

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Air Raids May Necessitate Shutting Paris Theaters

Menace of "Taubes" Keeping People at Home—No Vehicles to Be Had When Enemy Airmen Pay a Visit—Matinée Performances May Solve Problem—Original Version of "Thaïs" Entr'acte Restored at Request of Massenet's Daughter

Bureau of Musical America,
27 Avenue Henri Martin,
Paris, March 15, 1918.

THERE is serious talk of closing theaters and places of amusement now that raids seem to have become an established fact. All places of amusement have provided *abris* for their clients, and cellars full of truck have been emptied so as to give place to those that seek shelter there. There is probably no danger now that an audience may find protection when an *alerte* is sounded, but that is not sufficient, and this week places like theaters and cinemas are painfully deserted. Being housed during a nocturnal visit of enemy *avions* is in a way consoling, but how are the people to get home after the *berloque* has played its tune warning all that the "taubes" have disappeared? It is this thought that is hurting those that would like to spend the evening at some place of amusement, raid or no raid.

Everything halts when the enemy aeroplanes are dropping bombs. The Metro, or underground, on which most of the Parisians depend, goes out of business when all lights are extinguished and cars come to a dead standstill, even though the Metro stations are used as *abris*. The chauffeur or cabbie does not trust his precious bones "in fresh air" during a raid, there are never any trams after 8.30, so it would mean that those unfortunate enough to be caught in the center of Paris would have to foot it home—unless they wanted to spend the rest of the night in the office of a hotel, for all hotels along the boulevards and in theater districts are full to overflowing and have been for a year. Some of

the managers to-day announce matinée performances instead of *soirées*, and that may be a practical idea. Paris may now graduate into a matinée town, and then the streets will be dark indeed at night. A new crop of apaches has been born since the outbreak of hostilities, and they get in their work in the black streets and their victims are those fleeing home in the night. With the "taube" overhead and the brigand at their elbow Parisians will have to turn saints, leaving theaters and the like to sinners that are lucky enough to live in a town of no consequence to the enemy.

Massenet's Daughter Protests

The following communication concerning the presentation of "Thaïs" was recently received by Jacques Rouché, director of the Grand Opéra:

"MONSIEUR AND DEAR DIRECTOR:

"Whatever has been the real artistic desire that has prompted the new *mise en scène* that has been adopted in the 'Meditation' of 'Thaïs,' and notwith-

standing the seductive talent of Mlle. Chenal and the success that her acting has met with from the public, it seems to us, my mother and me, that it would be preferable to retain this entr'acte's uniquely musical character, such as my father conceived and such as has been followed up to the present. I shall be very grateful if you will re-establish the original version, as I care above all, be it in the provinces or foreign places, that the piece be carried out as it has been at the Opéra here, for I do not wish that which was the will of my father to be modified.

"Rest assured, Monsieur and dear Director, that you have the thanks and the expression of my most sympathetic sentiments.

"JULIETTE MASSENET."

The second act was changed a bit when Chenal first sang it, but now it is again given in the manner in which the piece was directed by Massenet, and which for years was held to by other singers, for after all Massenet knew better than anyone else how his work should be presented. Maurice Renaud originally sang the rôle of *Athanael* with Chenal, but as he has not returned to Paris since the death of his father at Bordeaux, Lestelly is still taking the part of the priest.

The public is deeply interested in the forthcoming production of "Castor et Pollux," which is slated for March 21, unless another raid threatens to keep people at home, in which case the premiere will be postponed indefinitely. "Castor et Pollux" is rather a short opera, and the same evening César Franck's "Rebecca," said to be a charming lyric work, will be heard. The principal singers of "Rebecca" will be Yvonne Gall and Lestelly.

LEONORA RAINES.

Soldier-Musicians Extolled in Recital at Fitchburg, Mass.

FITCHBURG, MASS., April 5.—The auditorium of the Kollstone Congregational Church held a capacity audience on April 4, when Harrison Potter, pianist, and Albert Stoessel, violinist, from Camp Devens, appeared in joint recital. It was the second appearance of these musicians in Fitchburg this season and at both appearances they delighted their hearers. Mr. Stoessel, formerly associated with George Copeland in concert tours, is a violinist of marked ability and a composer of note. Several of his compositions were played last evening. Mr. Potter, previous to joining the colors, was much in demand in recital. Their playing last evening delighted an audience of over six hundred people.

L. S. F.

Community "Sing" at Charles City, Iowa

CHARLES CITY, IOWA, April 4.—The first community "sing" on a large scale was held at the Opera House last evening, under the leadership of Jessie Dodd, director of music in the public schools, aided by the glee clubs and choruses of the High School, composed of about 100 pupils. There was a large attendance and much enthusiasm. When patriotic songs were sung the audience joined in with spirit. After the audience had sung the old familiar songs such as "Auld Lang Syne," "Home, Sweet Home," and the patriotic songs,

the glee clubs and choruses sang several selections, ending with the national songs of the Allies. The "sing" was given this week to stimulate unity of spirit and good fellowship for the Liberty Loan drive.

B. C.

Mildred Faas in Numerous Recitals

Mildred Faas, the Philadelphia soprano, gave several recitals during the months of March and April. Her appearances included a concert with the Eurydice Chorus given for the sailors of League Island, March 7. Miss Faas also gave a joint recital with Henri Scott and Vera Barstow at the Matinée Musical Club on March 19, and a special song recital on March 23 at Westchester, Pa. Besides several other appearances, Miss Faas prepared an unusual program for the University Extension Concert on March 26, in the absence of Nicholas Douty. Miss Faas has also been chosen as a soloist for the Bach Festival, to be held in Bethlehem, Pa., on May 24.

Whithorne Makes Orchestral Versions of Two Popular Piano Pieces

Emerson Whithorne, the composer, who is associated with the Art Publication Society of St. Louis as executive editor of the Progressive Series of Piano Lessons, has just completed an orchestral version of his composition, "La Nuit" and a new orchestral version of "The Rain," to conform to the Schirmer piano edition.

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ROCHESTER'S YOUNGER MUSICIANS AID BLINDED SOLDIERS OF ALLIES

Amateurs Stage Ambitious Production—Other Local Events

ROCHESTER, N. Y., April 7.—"Jappyland," a spectacular production of music and dancing, given by amateurs at the Lyceum Theater on the evenings of April 4, 5 and 6, was a decided success. It was composed by J. E. Beall and directed by E. H. Coates. The proceeds went to the American, British, French and Belgian permanent blind soldiers and to the dependent families of Rochester soldiers. The British Relief Association and the Scottish Women's Society sponsored the production, which included in the cast most of the younger musical element of the city. Mildred Thompson took the principal part, *Sang Foy*, and carried off a generous portion of the honors with her vivacity, charm of manner and excellent soprano voice. Miss Thompson is a recent addition to Rochester's musical circles and a new and valuable member of the Tuesday Musicale. She has sung in public four or five times since coming here and each time has won high praise for her work. Among the other singers who took part were Grace Warren Curtiss, contralto; Mrs. Frank Norris, soprano; May Hathaway, contralto; Carl Mattern, tenor, and W. Chandler Knapp, baritone.

The last morning recital and the last evening concert of the season given by the Tuesday Musicale were held this week, the recital on Tuesday morning, April 2, at the Regent Theater, and the concert on Wednesday evening, April 3, at Convention Hall. Two artists hitherto unknown to Rochester were presented at the concert, making a decidedly favorable impression. They were Oscar Seagle, baritone, and Marie Caslova, violinist, who combined in a very attractive program. Mr. Seagle's groups of French songs were charming and he closed the program with a group of Negro melodies, prefacing them with a few words on American folk-songs. Miss Caslova's playing was spring-like in its freshness, charm and delicate coloring. Both artists received many encores. They had the same excellent accompanist, William Reddick.

The morning recital was given by club members, those taking part being Effie Knauss, first violin; Hazel Dossenbach, second violin; Mrs. Julia Rockwell, viola; Isabel Schaefer, cello, and Ernestine Klinzing, piano, who presented the Rheinberger Quintet, Op. 14; Mrs. Jessica Requa Cole, soprano, and Mrs. Albert J. Prescott, pianist. The quintet was well played, the general ensemble being good. The players received warm applause. Mrs. Cole's group of songs was delightfully sung. Her voice is a warm, sympathetic soprano, and her interpretative ability is of a high order.



Mildred Thompson, Soprano, Who Enacted Principal Part in "Jappyland" Production

Lorimer Eshleman accompanied her at the piano. Mrs. Prescott was heard in two piano numbers, which were played in pleasing fashion. M. E. W.

GUILBERT AGAIN ADMIRE

Disease's Second Program Interpreted with Wonted Artistry

Yvette Guilbert presented her second program at the Maxine Elliott Theater on Friday afternoon, April 5. The lecture was on the writings of Francis Jammes and Charles Peguy with recitations from their works. The disease's speaking voice is vitally thrilling and conveys every emotion. Comedy is given with a light frivolity that carries every point and her tragedy brings a sob to the throat.

The writings given were full of interest and every delicate bit of humor and pathos was carried home to the auditor by graceful gesture, telling accent and exquisite diction. Everything Mme. Guilbert does leaves an unforgettable impression. Maurice Eisner supplied piano accompaniments off the stage.

The assisting artists were Elizabeth Moffat and Virginia Fox Brooks. Both have personal charm and speak beautiful French. F. V. K.

Oklahoma Clubs to Aid Camp Music in State

OKMULGEE, OKLA., April 8.—The Oklahoma Federation of Musical Clubs, which held its convention March 28 and 29, decided to raise funds for the purpose of providing music for the State training camp. Mrs. Elmo Wilkins of McAlester was elected president.

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TRIO DE LUTECE GLADDENS DETROIT'S WANING SEASON

Artists Close Chamber Music Society's
Season Finely—Community Chorus
Marks War Anniversary

DETROIT, MICH., April 10.—As the closing event of a highly successful season, the Chamber Music Society presented the Trio de Lutèce in a concert at the Hotel Ponchartrain on the evening of April 2. Collectively and individually, these artists enjoy unusual popularity in Detroit and their appearance here produced a noteworthy audience and a generous measure of enthusiastic applause.

The trio contributed five concerted numbers, "Premier Concert," by Rameau; three compositions by Fauré and a Suite by Aubert, in all of which accurate phrasing, purity of tone and perfect ensemble were defined with cameo-like clearness. Paul Kéfer played a Corelli Sonata for cello, Carlos Salzédo played three of his own Preludes for harp and George Barrère presented two flute solos, "Romanza," by Saint-Saëns, and a Serenade, by Hué, each followed by an insistently demanded encore. Their work was quite in accordance with their customary high standard.

Under the auspices of the Chamber Music Society, the Trio de Lutèce gave a young people's recital at the Central High School on Wednesday afternoon, April 3, and on Wednesday evening the trio donated its services for the entertainment of the soldiers at Fort Wayne.

The Detroit Community Chorus, under Ben J. Potter, which has been meeting each Monday during the past winter at the Central High School, gathered in front of the City Hall on Saturday evening, April 6, for a patriotic "sing." A mammoth crowd was assembled and several hundred voices joined in the various choruses, the works of which were flashed on a screen. This was a part of the demonstration which marked the

first anniversary of the entry of the United States into the war.

Alexander McFadyen, the well-known composer, is appearing with marked success at the Temple Theater during the week of April 8.

A distinguished visitor in Detroit on April 8 was Victor Herbert, who came to this city to conduct that evening's performance of his newest operetta, "Her Regiment." Mr. Herbert also conducted the "Liberty" Band (composed of men from the leading bands of the city) and Signor A. Liberati, another Detroit guest of prominence, on Monday contributed numerous cornet solos.

M. McD.

Seattle Churches Give Easter Programs

SEATTLE, WASH., April 1.—The music of Holy Week was offered mainly by the various church choirs. In many instances the Easter morning celebrations were from the works of Gounod, Stainer and Buck. The "Kyrie," "Credo," "Agnus Dei," "Sursum Corda" and "Sanctus" of the Episcopal and Roman Catholic morning celebrations were in each instance from the Gounod "Messe Solennelle." Bateman's "Easter Prelude" and Malling's "Easter Morning" were noted on the programs of several churches. On Good Friday evening the Trinity Parish Choir gave Stainer's "Crucifixion" under the direction of J. Edmonde Butler, choirmaster. The chorus at Green Lake Methodist Episcopal gave Gounod's "The Redemption." The First Presbyterian Church gave a sacred concert Easter afternoon, and St. Mark's Episcopal Church had at its vespers service a musical program, with John Spargur, violinist, assisting.

M. T. H.

After her first New York recital, Martha Atwood-Baker, Antonia Sawyer's latest soprano acquisition, received as a result of her success several local engagements, the first of which was to appear as soloist with the Banks Glee Club at the Hotel Plaza. Mrs. Baker has decided to make New York City her home.

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Mr. Bauer has done a great service to lovers of antique music in preparing for publication ten adaptations of old masterpieces, which he has played here in some of his concerts. The pieces are published in a well edited album, with an interesting introduction and historical notes by Richard Aldrich on the composers represented in the collection.

In the album Mr. Bauer has placed the stunning "Toccata" in D Minor by Johann Jakob Froberger, Frescobaldi's "Capriccio on the Cuckoo's Call," Johann Christian Kittel's "Nachspiel" (Postlude), Johann Matheson's "Air Varié" and "Minuet," Gottlieb Muffat's "Sarabande" and "Fughetta," Johann Schobert's "Minuet" and a "Capriccio" by the same composer. Here is music practically unknown to the rank and file of musicians, music of great beauty and worthy of serious study. Mr. Bauer has arranged and edited this music in masterly fashion and enriched the literature in doing so. The Schobert "Capriccio" cannot fail to attract attention, both for its own charm and also because it suggests most amazingly Percy Grainger's twentieth century "Shepherd's Hey"!

* * *

"PHILOMEL," "The Sea Hath Its Pearls," "Ye Voices, that Arose," "The Lighthouse." By Cecil Burleigh, Op. 32. (Boston: Oliver Ditson Co.)

These Cecil Burleigh songs are worthy cousins of the set recently praised in these columns. The gifted Western composer has written with charm in "Philomel," a Shakespeare poem, and has accomplished one of the finest songs on Heine's "The Sea Hath Its Pearls" in the Longfellow translation. A deeply felt song is his "Ye Voices, that Arose," while the sturdy vigor and elaborate piano part of "The Lighthouse" carry conviction and prove their composer a musician of fine imaginative power. All of these songs are issued in high and low editions, with the exception of "The Sea Hath Its Pearls," which is published in medium and low keys.

* * *

"THREE ANALYTICAL SONATINAS." By Frank Lynes, Op. 39. (Boston: Arthur P. Schmidt Co.)

In the Schmidt "Educational Series" Mr. Lynes's three instructive sonatas for piano are issued. These easy works are pleasing in style, written impeccably and with real knowledge of what the student's requirements are, a thing that Mr. Lynes knew so well. It is agreeable to know that they have been widely used by teachers in our country; they will in all probability be even more popular in their new edition.

* * *

LYRIC IMPRESSIONS. By Rudolf Friml. (Boston: Arthur P. Schmidt Co.)

The publishers have made a delightful album of six of Mr. Friml's appealing salon pieces for the piano. The pieces are a minuet, "Squires and Dames"; "Butterfly Waltz," "Tender Message," a gavotte, "Fascination"; "Chant Poétique" and "Reveil du Printemps." Mr.

Friml's easy flow of melody, good sense of form and idiomatic piano writing make these pieces ideal for teaching purposes. The idea to put them in an album was indeed a happy one.

* * *

"MY OLD KENTUCKY HOME, GOOD NIGHT." By Stephen C. Foster. Arranged by Lucien G. Chaffin. (New York: G. Schirmer.) Serenade. By Lucien G. Chaffin. (New York: Harold Flammer, Inc.)

Stephen Foster's wonderful "Kentucky Home" has been arranged many times, but we question seriously whether anyone has done it better than Mr. Chaffin has here for unaccompanied chorus of men's voices. He first states the melody simply, admirably harmonized. On the second stanza the baritone has the melody against a humming accompaniment of the other voices. The effect is skilfully managed. In this version "My Old Kentucky Home" should have a place on the programs of all our men's choral clubs.

Mr. Chaffin's Serenade is a short organ piece for use in recital. The main theme is frankly melodic, the accompaniment appropriate. On the return of the theme Mr. Chaffin introduces some up-to-date chromatics in the accompaniment very cleverly. The coda has some splendid harmonic touches, too. It is altogether a very individual organ number, a happy medium between the severe Prelude à la Rinck and the irritating "lolly-pop ditties," which so many composers perpetrate infamously for that noble instrument, the organ. It is dedicated to Ralph H. Brigham.

* * *

"THE LITTLE GHOSTS." By F. Morris Class. "Cradle Song." By Walther Pfitzner, Op. 5, No. 1. (New York: Breitkopf & Hartel.)

We can recall the occasion when Reinold Werrenrath sang Dr. Class's "The Little Ghosts" at one of his New York

DENVER MUSICIANS FORM BODY TO PROMOTE ART

100 Join in Local Movement to Win
Recognition for Music—Elman
Gives a Notable Recital

DENVER, COL., April 5.—The professional musicians of Denver have just organized themselves into a society which, it is hoped, will be the means of bringing them into closer relationship and of helping to gain adequate recognition in this community for the cause of music. More than 100 attended the meeting called for the purpose of organizing last Monday evening, and all signed as charter members. The officers elected for the first year are: President, Frederick Schweikher; vice-president, Mrs. Blanche Dingley-Mathews; secretary, Clarence Sharp; treasurer, Mrs. James F. Tracey; directors, David Abramowitz, Madeline Brooks, Henry Houseley, Henry Sachs, Mrs. J. H. Smissaert, Paul Clarke Stauffer and Mrs. Wadley.

An elastic plan of organization was adopted, calling for sectional activities according to professional classification and also periodical dinners, at which

recitals. We can also recall that at the time—at least four years ago—we thought it very modern! Times change and to-day it appears to us as one of his loveliest songs. He has interpreted in music typical of his best mood Thomas S. Jones's exquisite poem, making of it an art-song of great beauty and spiritual feeling. Design and workmanship are notable here and the shifting harmonic background, against the voice in *arioso* style, makes the song a memorable one. It is for a medium voice.

There is a date—March, 1908—engraved at the end of the song, the date when Dr. Class composed it. How many American composers wrote songs like this, songs with harmonies that hold the interest to-day, in 1908, ten years ago last month, is a question we cannot refrain from asking.

The Pfitzner "Cradle Song" is a well written one for a medium voice. The melody is folk-song like and in both melody and harmony one notes an unmistakable influence of Johannes Brahms. The poem is by Thomas Bailey Aldrich.

A. W. K.

New Music Received

Patriotic Songs

"The Clarion." By Linn Seiler. "Solid Men to the Front." "In Flanders Field the Poppies Grow." By John Philip Sousa. "The Road to France." By Signe Lund. "True to the Flag." By Irénée Bergé. "Stand Up, Stand Up, America." By Edward Horsman. (New York: G. Schirmer.)

Part-Songs For Male Voices

"The Glory of War." By William Armour Thayer. "The Call of the Spring." By Marshall Bartholomew. "She Walks in Beauty," "The Long Road," "The Song of the Tinker." By Wallace A. Sabin. (New York: G. Schirmer.)

For Mixed Voices

"Song of the Bells." By C. Whitney Coombs. "Daybreak," "Morning," "Matin Song." By David Stanley Smith. (New York: G. Schirmer.)

For Women's Voices

"The Spindle Song." By Bryceson Trebarne. "Dust in June." By Mrs. H. H. A. Beach, Op. 82. "Songbirds Are Singing." By Alfred Wooler. (New York: G. Schirmer.)

Anthems for Mixed Voices

"Great Is the Lord." By Gottfried H. Federlein. "Te Deum in E Flat." By George A. Burdett. "Why Seek Ye the Living Amongst the Dead?" "Give Ear Unto Me." By W. G. Owst. "List, the Glist'ning Angel." By J. Sebastian Matthews. "Awake, Awake, Put on Thy Strength, O Zion," "O Saviour of the World." By H. Alexander Matthews. "Prayer." By Dion W. Kennedy. (New York: G. Schirmer.)

both active and associate members may meet in social relationship. The officers and directors will perfect the plan of organization and call a general meeting of musicians in the near future.

The municipal organ, presided over each Sunday afternoon and on special evening occasions by Clarence Reynolds, continues to give great pleasure to thousands of Denver residents. Last Sunday Bessie Dade Hughes, one of our foremost local artists, was the soloist, and her lovely voice was heard to fine advantage in the big Auditorium.

Robert Slack's course of subscription concerts was brought to a close last evening when Mischa Elman gave a recital with the assistance of that superb accompanist, Philip Gordon. Elman seemed in an exalted mood, and his performance as a whole was on a higher plane than any of his previous ones in this city. The old tendency to over-crowd climaxes and to indulge in bravura for mere display seems to have given way in his style to a deeper sincerity and a wiser restraint. He held his audience with his magnetic performance throughout the program and was forced to add several extra numbers.

J. C. W.

Many Americans Represented in Harold Flammer's First Catalogue

The first complete catalog of the publications of Harold Flammer, Inc., New York, has just been issued, consisting of fifty-eight compositions. Rarely, if ever, has a publisher in his first ten months' existence gathered together such a list of compositions by such well-known composers as F. Morris Class, C. Whitney Coombs, Reginald de Koven, Henry Hadley, Eduardo Marzo, James H. Rogers, John Prindle Scott, Harry Rowe Shelley, Bryceson Trebarne, Harriet Ware and R. Huntington Woodman. This has been done in the midst of war-

time, upholding a high standard of music, and issuing it in excellent style.

During the winter just past many Flammer publications were sung by prominent artists. In New York Aeolian Hall recitals, to mention a few, Mary Jordan sang Deis's "Come Up, Come in with Streamers," on Nov. 15; Louis Graveure sang "I Shall Not Care" by Lucille Crews, on Dec. 1; Kathleen Hart Bibb sang "Consolation," by Harriet Ware, on Feb. 25; Florence Macbeth sang "Fairy Bark," by Harriet Ware, on March 16, and on March 18 Lambert Murphy sang "The Secret of a Rose," by F. Morris Class.

LINCOLN SINGERS IN "FAUST"

Chorus Gives Worthy Performance—
Commercial Club Fosters Benefit
Concerts

LINCOLN, NEB., April 9.—A large audience heard "Faust" given by local artists, supported by a chorus of local singers at the Orpheum Theater last night. Laure de Vilmar, as Marguerita, displayed a beautiful soprano voice; Walter Wheatley, as Faust, sang with artistry; Fern Oman, as Siebel, was successful, as was Carl Charl Schaeffer as Wagner. Other participants were Eva Spaulding as Martha, J. H. Smithey as Valentine, Edward Boehmer as Mephisto. Jean Lamont Schaeffer conducted the capable orchestra.

Two splendid concerts were given Sunday afternoon and Monday evening by the Nebraska Regimental Band from Camp Funston. The concerts were sponsored by the Lincoln Commercial Club, and all proceeds, after expenses were paid, were turned over to war activities.

The 288th afternoon concert of the Matinée Musicale was given on Monday afternoon at the Temple Theater by a chorus of women, under the direction of Mrs. Carrie B. Raymond; Mrs. R. O. Hummel, contralto (Hazel Gertrude Kinsella, accompanist); Clara Mills, pianist, and Dorothy Raymond, soprano (Mrs. Carrie B. Raymond, accompanist). Mrs. Joseph Grainger was elected president; Mrs. L. E. Mumford, vice-president; Mariel Jones, secretary; Anne Stuart, treasurer; Lenore Burkett, librarian.

Sidney Silber of the University School of Music was elected president of the Nebraska State Music Teachers' Association the past week.

Marguerite Klinker of the University School of Music gave a successful recital at the Temple Theater on Monday evening.

H. G. K.



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LATIN-AMERICA HAILS EDITH MASON WITH THE BRACALE FORCES



Edith Mason, Gifted American Soprano

Edith Mason, the young American soprano, has been having an active and successful season with the Bracale Opera Company in Havana, Cuba; San Juan, Puerto Rico and now in Caracas, Venezuela. The excellent impression that she made when she sang the rôle of *Micaela* in "Carmen" has been duplicated without exception in the opera houses further south. Besides *Micaela*, Miss Mason has been singing *Nedda* in "Pagliacci," *Gilda* in "Rigoletto," *Inez* in "L'Africaine" and the two *Marguerites* in Gounod's "Faust" and Boito's "Mefistofele." The critics of the West Indies and Central and South America have praised her as unstintedly and even more warmly than their brethren of the craft did in the United States.

"The season here in Puerto Rico has been a splendid one," she writes. "Maestro Polacco wins most marvelous ovations everywhere. He is the base and foundation of the company, and the people just go wild over him."

March 21 was devoted to a Red Cross benefit performance at San Juan, Puerto Rico. Miss Mason sang the title rôle of "Butterfly," with Polacco conducting. The reception accorded the two artists was a memorable one.

The Bracale Opera Company began its season in Venezuela, April 12, and is booked to remain there an entire month.

The Teatro Municipal is housing the company. After this engagement is ended, Miss Mason will return to the United States for the summer.

MUSIC IN SAN ANTONIO

Messrs. Blitz and Steinfeldt in Fine Recital—Troops Aid Local Singers

SAN ANTONIO, TEX., April 6.—A successful chamber music concert was given at Harmony Hall on April 2 by Julian Paul Blitz (conductor of the San Antonio Symphony Orchestra), cellist, and John M. Steinfeldt, pianist. Mr. Blitz opened the program by a short talk on the basic themes of the first number, the "Variations Symphoniques" of Boellmann. The second number, the Grieg Sonata, Op. 36, was given an excellent interpretation. The entire program was artistically performed.

The performances of Saint-Saëns's "Crucifixion" on Palm Sunday and Good Friday were marked by the participation of professional singers from the training camps in the vicinity of San Antonio. Lieut. Charles Hatcher, tenor, Scranton, Pa.; Clifford Biehl, tenor, Pittsburgh; B. H. Moniot, tenor, Chicago; Lieut. Uly Woodside, New York, and Frank Graham Budd of New York, were among those taking part. Oscar J. Fox was the conductor and organist.

SYMPHONY FOR ATLANTIC CITY

New Orchestra Organized with Carl Doeple as Conductor

ATLANTIC CITY, N. J., April 11.—A new organization known as the Atlantic City Symphony Orchestra has recently been formed. Carl Doeple is to be the conductor, and S. W. Magile will be the manager. The executive officers are M. H. Nedholdt, president; N. Nichols, vice-president; J. L. Lewis, secretary and treasurer; Jacob Dein, concertmaster.

There has been much need of such an organization, and the requests for membership have been highly encouraging. The orchestra has also received the endorsement of the representative merchants and bankers of the town. The first concert is to be given shortly at the Garden Pier. Mr. Doeple, a gifted violinist, has enlisted an orchestra of fifty selected musicians from New York, Philadelphia and Atlantic City, as well as a number of soloists. Music of the best English, French and American composers will be performed. J. V. B.

Stransky Forces End Canton (O.) Concert Course

CANTON, OHIO, April 5.—The Philharmonic Society of New York, under the leadership of Josef Stransky, closed the musical course here by giving concerts on two successive nights recently. The auditorium, seating 4000 people, was crowded on both occasions. The two principal numbers were Tschaikowsky's Symphony No. 5 and Dvorak's Fourth Symphony. R. L. M.

Mme. Barrientos's Plans

Maria Barrientos, coloratura soprano of the Metropolitan Opera Company, will not return to Spain this summer, as she had intended doing. Owing to insistent demands from Porto Rico, she will leave for that island on May 1 to be gone for two months. While there Mme. Barrientos will appear for twenty performances in the rôles of *Lucia*, *Rosina*, *Dinorah* and *Gilda*. Returning in July,

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Respectfully yours,

Charles Gilbert Spross

THE A. B. CHASE COMPANY Norwalk, Ohio

she will spend the summer months resting and studying. In October and November, under the direction of her new manager, Antonia Sawyer, Mme. Barrientos will be heard in concert. From Dec. 10 to Jan. 5 she will again be heard in opera in Havana, after which she will again go on tour. In February Mme. Barrientos will join the Metropolitan Opera Company, making her fourth consecutive season at this institution.

Lamana, Genevieve Cerrachio, Joe Tamborello, A. Giuffre and Ernesto Logamarsino. Prof. Victor Alessandro has done creditable work in his few weeks' drilling of this fine body of forty-eight singers who are now regularly listed with Houston's permanent organizations for the systematic study and encouragement of musical art.

W. H.

Dai Buell Delights Battle Creek

BOSTON, March 29.—Dai Buell, the accomplished young pianist, has just completed a brief Western trip, during which she gave a number of highly successful recitals. Among them, her appearance in Battle Creek, Mich., was an especial triumph. It was the last concert of the Philharmonic series, and the artists giving it were Miss Buell and Hulda Lashanska, soprano. Miss Buell's contribution to the program consisted of many unfamiliar numbers by equally unfamiliar writers, such as Kwast, Liapounoff and Stcherbatoff, while MacDowell, Saint-Saëns, Debussy and Schulz-Evler supplied the more familiar music. Miss Buell's gifts made a strong appeal to the large audience, with the result that many encores were demanded and granted.

Italian Choral Club of Houston, Tex., Gives Benefit Concert

HOUSTON, TEX., April 4.—On Sunday in the City Auditorium, before a large audience, the Italian Choral Club gave its initial concert for the benefit of the Italian war refugees. Veterans of the Italian wars occupied a box as special guests of the occasion. The program opened with "America" and closed with "The Star-Spangled Banner." The club's best choral selection was "O Italia Amato," and A. Pichietti, from Camp Logan, effectively sang Italy's new national song, "A Trieste," responding to applause with "O Sole Mio." Other appreciated soloists were the following: Margaret Chapman, G. B. Arcos, Marie

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POINTS TO BE CONSIDERED IN BUILDING COMMUNITY CHORUSES

Public Schools Best Medium to Reach Greatest Number of Persons
—How Church Choirs and Soloists Can Aid Movement—Enlist Services of Talented Amateurs—Simple Music of Popular Appeal Best to Begin With—Varying the Character of the "Sings"
—Public School Supervisor Makes Best Leader

By MARTHA MATTHEWS OWENS
Supervisor of Music at Dunmore, Pa.

[The following address was delivered at the convention of the Arts Association of Northeastern Pennsylvania.]

FOR a number of years community singers seemed to have died out or gone out of fashion. Formerly one might have visited many churches where congregational singing was as much a part of the service as the prayers or sermon; but within the last decade you might visit congregation after congregation and find the people listening to the paid quartet or choir, never for one instant venturing a sound from a congregational throat. This was much to be deplored, for the restraint tended to dampen enthusiasm and engender a stiff formality most difficult to break through; but during the last two or three years, thanks to a few good musical revivalists, if we may call them so, the comatose congregations and assemblies are being aroused from their lethargy and we may some day in no distant future hope to see America what we so wish to have her—a singing nation.

In considering the community singing movement, perhaps the most important point is how to reach and interest the greatest number of persons. The best medium for this, I should say, is through the public schools; for here is the true democracy of our country where all classes mingle together with one common aim. If the effort is undertaken by some particular church or some particular organization there is always the

possible rivalry and perhaps jealousies of other churches or organizations not in sympathy with this one, a rivalry which might stir up ill feeling and thus refute the very object held in view. The public schools belong to the community. Everybody is interested in them. If these are used as a center, then from the high school students and advanced grades can be formed a chorus as a nucleus to lead off and give the others confidence; and it is a well-known fact that when students are to take part in a public performance the parents are very deeply interested and always turn out. Consequently it is wise sometimes to have a few separate numbers ready by the school choruses, and if there are any especially talented students in the musical line, to bring them out in turn.

The next point for consideration is a place of meeting. If the high school or any grade school building has an assembly room large enough, that would be the ideal place. In case there is none, then any public building whose owner is generous enough to donate it for the purpose, will serve.

Enlist Aid of Churches

Now, having won the parents, it is wise next to interest all the church choirs and soloists of the town. Get the clergy interested, then make a request that on some evening the choirs each give one or two selections distinctive of their own particular music. This will prove most interesting as each choir puts forth a great effort to appear at its best. The soloists, many of whom might be concert performers or teachers, perhaps both, are glad to give their services once in a while to a great public movement. Besides, it serves to advertise them to the students and people at large. We have always found the press ready to give generous space to things of this kind, and the press notices received are more kindly and complimentary than is usual, so that the artists' services are not without recompense.

It is a good idea to have students or friends send in names of talented amateurs, vocalists or instrumentalists. Giving them a chance to appear brings them before the public and gives them encouragement. We have had many such brought to our attention and it has sometimes enlisted the interest of remote sections of the town—the fact that one from their neighborhood was to appear on the program. Then, if there are any other choral or instrumental organizations such as orchestras or bands in the town, these are generally willing to perform once a year.

Now as to the choice of music. The best to start with are the simple things, old or new, folk song, hymn tune or popular song that appeal to the people. When they can thoroughly appreciate and sing these, then introduce the more difficult and the classics.

Mr. Freund's Plan

It is well to remember that these "Sings" are first of all for the people,

to draw them out musically. As our great advocate of community singing, John C. Freund of New York has said: "Your community chorus is doing a great work. Not only is it teaching the people to love music and to sing, but it is teaching them not to fear the sound of their own voices. My plan is to begin with music in the public schools, then go to the masses and teach them through the community chorus. When you have educated the people, have your symphony orchestra (we may substitute here oratorio chorus or anything else that takes in advanced music), have your symphony orchestra supported by the dollars and the dimes of a music-loving people and not by the checks of tormented business men and society climbing women." These remarks are quoted from one of his famous lectures given throughout the country for the purpose of exploiting American music and musicians and giving them an equal chance with foreigners.

The director will be able to judge by the voices and ability of the chorus to read, just what degree of difficulty he may venture upon in the choice of music. It is best to advance slowly—just enough to keep up the interest; otherwise the singers might become discouraged.

There are many little community song books gotten out by the several publishers since community choruses became the vogue, mostly any one of which will serve the purpose; besides this, there are always songs in the school books of the folk song and hymn tune type suitable for this work. In Dunmore we have made a collection of the words of folk, patriotic and college songs best known and liked and had them printed in a little book of pocket size, which we use frequently at the community "Sings."

These little books are also used for the grade community "Sings." From the third to the eighth grades inclusive we select six or eight songs, which are learned, and then all the classes of any particular grade gather together in the high school auditorium and sing these songs. The children look forward from one "Sing" to the next with the keenest delight.

Use of Lantern Slides

To give variety and add interest to the meetings it has proved most helpful to have a screen and secure pictures and scenes containing the words of many of the songs to throw on the screen. Scenes of many old folk and patriotic songs may be secured from the State Museum at Harrisburg free or for a nominal sum. The singing of these appealing old songs in a dim twilight while gazing at the picture often encourages a timid soul to burst forth into song with a lusty voice, who would never presume a single note with the eyes of the public on him.

Then an interesting diversion is to have a piano or organ play a few measures of a part of some familiar tune, asking how many in the audience recognize it. It will be surprising to note how many will fail at this little exercise in ear training. After some choruses have been pretty well learned it adds great zest to divide the audience up into sections, trying them out one against the other. The friendly rivalry provokes much amusement and awakens great spirit. It is wise to change the character of the "Sing" frequently, taking, for instance, a night of Scotch music, a night of English, Irish, French, Italian, Russian or German music (only we might wait till after the war for this last), a night of college songs or a combination of any of these. A night may be given to patriotic numbers, to state or national composers.

It proves interesting to have one evening devoted entirely to the songs with slides. Around Christmas time or

Easter have a program made up of carols. Then have choir night, when all the choirs give a number or two from their own répertoire, interspersed with songs by the audience. One night could be devoted to the artists' performances, when they could play or sing their favorite composers, again sandwiched in with songs by the audience. Some good records on a talking-machine also offer a splendid feature. It is remarkable how quickly a taste for good music can be developed by introducing an unfamiliar classic now and then, and repeating it often enough to make it familiar. This can be done until quite a répertoire has been accumulated in music appreciation.

Choosing the Leader

Now, I have purposely left until last a very important point—the selection of a leader or leaders. Around this revolves the whole success of the undertaking. If the town supervisor of public schools is available he would be the best choice. Belonging to the entire community, he might be least likely to arouse factional jealousy, for one great object in this meetings is to promote and preserve a feeling of good fellowship. If there is no supervisor, then any teacher with a knowledge of music and power of leadership might be willing to act. Failing these, the leader of the town band or orchestra, the most diplomatic leader of the church choirs or any musical person with the public interest at heart. The leader need not be a great musician, but he must have a magnetic personality and some tact.

It is scarcely believable what a song meeting of this general character will do for a community, until it has been tried out. Mr. Brown had always thought that Mr. O'Boyle was an ignorant sort of fellow and Mr. O'Boyle considered Mr. Brown conceited and snobbish, but after sitting side by side at a community "Sing" one evening and interchanging a few remarks about their respective boys, who happened to be on the school chorus or on the program, Mr. Brown came out thinking that Mr. O'Boyle wasn't a bad sort of fellow, after all; and Mr. O'Boyle emerged thinking he must have been mistaken about Brown.

This gathering together under the same roof of all races and classes, uplifting the voice and pouring out the soul in song, does more to sweep away old prejudices and misunderstandings, to develop a broad, tolerant spirit toward each other than any other one agency. When a town has once made a success of these song meetings and has seen the benefit derived and the fine feeling promoted, it will not be soon to discard them again.

It is sincerely to be hoped that this movement grows and develops until it envelops the whole of our great and glorious country.

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SOPHIE BRASLAU

A Musical Melting Pot in the Mazes of Greenwich Village

How Children of the Old World Are Being Americanized Through the Subtle Agents of Music Study and Mutual Understanding — Greenwich House Music School Enabling Neighborhood to Gain Self-Expression—Is Outgrowth of Settlement House—Advanced Students Co-operate with Teachers — Making Musical Dreams Come True

EPGRAMMATISTS, looking approvingly at the occupants of the galleries and at the rows of standing auditors in the opera, are wont to remark that among these devotees will be found the real musical connoisseurs. Whether one agrees with them or not, it is certain that these zealots drink eagerly what is offered, and yet wax nicely discriminative over the merits of the artist.

By far the greater part of these music-lovers are foreigners, for of these are formed the Standing Lines of the present. In the Standing Lines of the future, however, we are going to have persons with the musical heritage of these same foreigners, and yet they are to be thoroughly Americanized. And this is to be because—but here is where my story commences.

Most people know Greenwich Village as the neighborhood of the aristocrats and the dilettanti, where the homes of the former suggest discretion, and those of the latter invite indiscretion. But there is another part to Greenwich Village. In the crooked streets outside Washington Square live a great number of foreigners—Italians, Jews, French—the very material of which our standing rows are composed. To most of these foreigners Greenwich Village Settlement House is a haven of comfort, and Mrs. Simkhovich, who directs it, generally grants all the reasonable desires of the neighborhood.

How the Music School Began

Some seasons ago one little girl, followed by nineteen others stirred with ambition, came to Mrs. Simkhovich and asked to be given piano lessons. Being a veritable fairy godmother, Mrs. Simkhovich transformed two tiny rooms in Greenwich House into music rooms, and thereafter the twenty enthusiasts received music lessons there. Soon, however, numberless other children followed these first, and then it was necessary to devote an entire house for the music work of the school.

For this purpose a private house, at 44 Barrow Street, was obtained, and here was organized the Greenwich House Music School. And it is this school which is to preserve in the foreign children their musical heritage, and yet make them truly American in feeling, thus—shall we say—indirectly perpetuating the standing rows of musical devotees.

Any afternoon after three o'clock, when the children perhaps too eagerly have left their grammar schools, a visitor to Greenwich Music School may hear a veritable symphony of sound. From one room can be heard the strains of little Angela taking her piano lesson, in another room little Jacob is trying to tune his violin, and should you peek into a third room you would see a dozen earnest children learning a Children's Symphony. Besides these, there are innumerable other classes. In some rooms the children are laboring over the diminished and augmented triads, in another room they are singing some folk-songs, and still elsewhere they are being taught the swing of various rhythms by the Dalcroze method.

The Greenwich School also trains its more advanced students to teach. Their oldest scholars give lessons to some of the younger pupils. These pupil-teachers are never given exclusive charge of their charges, as they only teach alternately with the members of the faculty. This alternate teaching, however, permits them to get actual practice in teach-



No. 1: Training a Pupil to Be a Teacher—a Characteristic Scene in the Greenwich House Music School; the Older Girl Is Yvonne Grill. No. 2: Children of the Greenwich House Music School About to Start on Their Rounds Christmas Eve to Sing Carols Through the Streets. No. 3: Mrs. Skeffington S. Norton, Chairman of the Music School Committee. No. 4: Mrs. Frances McElwie McFarland, Musical Director of the Greenwich House Music School. No. 5: Mrs. Samuel Swift, Chairman of Committee to Manage Popular Concerts at the Greenwich Village Theater

ing and enables them to earn some money at the school.

Parents Make Music, Too

Now is the school quiet in the evenings. Again it is filled with the sound of music, only now it is the older people, the parents of the children, who are the performers. With characteristic eagerness and with their tremendous love for music, these people, some pedlars, tailors, flower-makers, come and learn to sing the songs they have always known by ear. Among them there are Italians, Jews, Americans, Lithuanians, Poles and Germans. Such a conglomeration! But this is where the Americanization comes in.

In their choral work, these people learn to sing their favorite melodies. They sing, too, their folk-songs in English, and nothing could be more conducive to giving intimacy to the work than the singing of native songs. The distinct lines of demarcation made in every-day life by language and racial differences are entirely eradicated here. And this means Americanization, for it tends toward the obliteration of prejudices and toward mutual understanding. Among such foreigners, where the spiritual life is so greatly represented by music, such

a school as the Greenwich School must necessarily be a great force for good.

A Distinct Institution

Certainly the Music School has become a distinct institution in the neighborhood. Here the mothers gather on Sunday to listen to the work of their children or to the playing of the school faculty. On holidays the celebrations are held at the Music School. For instance, on Christmas a whole band of little choristers—a veritable crusade—bearing lighted candles, marched through the village singing carols of Christmas cheer. The school has also been the means of aiding many children to gain wishes which seemed to them beyond the dream of realization. It provided a violin for the little girl, for whom such an instrument is a miraculous luxury, and also permitted the girl who could never have a piano to practise in the school.

The School has also set out to satisfy another want—to permit the entire neighborhood the luxury which they so much desire of hearing good music. At first it was the custom to bring well-known artists to the School on Sunday nights, and to hear these the entire neighborhood was invited. But now,

through a committee of which Mrs. Samuel Swift is chairman, a series of concerts of the highest worth have been planned. As a general rule, the majority of people in this section would be unable to attend the uptown concerts. For this reason the School is to bring to them at popular prices the best known artists.

To Hear Noted Artists

Already four concerts have been planned for the Sunday afternoons in April and at these the soloists will be Marcia Van Dresser, Sascha Jacobson, George Harris, Jr.; May Mukle, David Bispham, Katherine Ruth Heyman, the Edith Rubel Trio and Louise Homer. These concerts will take place at the Greenwich Village Theater and the advantage of hearing these artists is open to the general public for a nominal sum.

From every point of view the school has shown a discrimination that can hardly fail to bring results. For the training of the children the School has gathered together a faculty which is amply fitted to give the children a thorough foundation for musical knowledge.

[Continued on page 50]

A Musical Melting Pot in the Mazes of Greenwich Village

[Continued from page 49]

Mrs. Frances McElwie McFarland is the director of the music; Marion Curtiss, executive secretary, and Mrs. Skeffington S. Norton, chairman of the Music School Committee; Lucy Hine and Mrs. Maud Tucker instruct in piano; Mary Freedland and Helen Reynolds give the lessons in violin. The harmony course is directed by Margaret Haire, while Hadnesz Jarecki gives the work in Dalcroze Eurhythmics. Besides this instruction

for the tiniest children, there is a Bently class, which is taught by Barbara Derby. The standard of the school is steadily upheld, despite the fact that the pupils pay only a nominal fee. The expenses have thus far been maintained by voluntary contributions, and as the responsibilities of the work have increased with the greater attention to the Americanization movement, the expenses have rapidly increased.

In speaking of the aims of the school,

Miss Marion Curtiss, the executive secretary, said: "We are not necessarily trying to make musicians of them. Rather are we trying to give them the elevating experience which music provides and to Americanize them by mutual understanding." In other words, the Greenwich House Music School is working not so much toward the development of the individual child, as toward the improvement of the entire neighborhood. Certain it is that among these tempera-

mental little Italians and the conscientious Jewish children much musical talent will be found. For the further development of such talent the advisory committee, headed by Ossip Gabrilowitsch, will undoubtedly take sufficient measures. But at the same time the school will be doing the farther-reaching work of permitting an entire neighborhood to gain self-expression and a better understanding of American ideals.

FRANCES R. GRANT.

Pittsburgh Turns to Solid Diet After Weeks of Churchly Fare

Heifetz, Werrenrath, C. W. Clark and Others Descend Upon Smoky City—Rumors of a Plot to Intern the Records of German Singers—Citizens Wreck Home That Harbored Beethoven Sonatas, So 'Tis Related

BY HARVEY B. GAUL

Pittsburgh, April 13, 1918.

FOR the past two weeks Pittsburgh has existed on Stainer's "Crucifixion" and Dubois's "Seven Last Words." Every church that could scare up a tenor soloist gave these works in season, and some out of it. We also have had a heterogeneous run of Easter music to the accompaniment of timbrel and harp and much blowing upon the trumpet in the new moon. Here and there, a sporadic patriotic concert has been given, and there have been many pupil recitals. Did you ever know any one to attend a pupils' recital? No one of your intimate friends goes, and yet all of those in the audience cannot be parents!

The best thing that has come to town in many weeks was the recital given by Charles W. Clark of Chicago. Mr. Clark gave his recital under the auspices of the society for the Fatherless Children of France, April 5. While the musical world did not attend in throngs, the social world was there *en masse*, and for once they heard an artistic program that knew no concessions. Mr. Clark gave groups of Russian and American songs, also the "Ballades de Villon," by Debussy. He gave a group of children's songs that were the finest Pittsburgh has heard since Kitty Cheatham enthralled us.

No one interprets French songs quite as Charles W. Clark does. He gives them the naïveté of Grétry and the *nuance* of Debussy. His English songs have the same ringing, clear-cut diction that we think of associating with David Bispham. His concert here was such a success that we wish he might be induced to return.

On Tuesday night, Jascha Heifetz made his second Pittsburgh appearance, this time in recital. He confirmed in every way our first impression of him. His recital was a revelation of his ability, and firmly established him as one of the master virtuosi of the violin. He is an interpretative player of great intelligence and imagination. He may be lacking in fire and depth, but these things we fancy will come later. The facile technique that captured New York, held Pittsburgh spellbound. Heifetz is the type of performer whom it will be interesting to watch grow old. He will mature just as Kreisler did.

The only fly in the honey was the lightness of his program. There is no gainsaying it, his program was made for popular appeal. It is dangerous not to play down to your audience, and it is disastrous to do so. André Benoit, at the piano, shared the honors with Heifetz.

James F. Croft, the young bass-baritone soloist of the First Baptist Church, had been creating a considerable furor in recital circles. Somehow or other he seems to be featured in every patriotic concert. He has just given two recitals, one in Ben Avon, for the Armenian Relief, and one on the north-side, Pittsburgh, in a concert de luxe series.

The harbingers of spring are here. The call of the hurdy gurdy is heard in the land, and unless all signs fail, the musical season is beginning to wane. No longer do the musical press agent's stories shine forth in their blinding effulgence, on the page opposite editori-

als in our local newspapers, they are now placed suspiciously close to obituaries. There were two stories the other day, though, that broke loose from the "make up desks" last page moorings, and got over with news on account of their patriotism. The first is that over on Pittsburgh's North Side, where there is a strong pro-German community, some righteous citizens wrecked a house and burnt up a lot of Beethoven Sonatas, because they were being played by a little girl to spread German culture.

The second story is to the effect that the music stores are going to intern talking machines records by German composers, and music sung in German, until after the war. One young dealer, who has a wide reputation, said, "Why intern them? We will send them up to the University for the track meet. The college boys can't get enough discs for the discus throwers, thus will we break all the records this year!"

On Thursday night, Hans Kindler, cellist, and Rosa Hamilton, contralto, gave a recital at Carnegie Hall.

Kindler's tone is of the smoothest quality, and his playing is characterized by rare refinement, albeit there is a marked tendency towards sentimentality. This last quality was particularly noticeable in the hackneyed aria, "Nina," by Pergolese, and the very much over-played "Oriental," by Cui.

His principal offering was the "Variations Symphoniques," by Boellmann. Rosa Hamilton is a contralto with a most pleasing quality of voice. She has been heard here before at smaller gatherings. This was her first appearance in public in Pittsburgh. She sings with insight and feeling. Carl Bernthal at the piano acquitted himself with distinction. There is something about his work that is more than mere accompanying, he makes you feel that he, too, is painting the picture.

On Friday night Reinald Werrenrath, who has lately been playing the provinces of Pennsylvania, came to Pittsburgh for the final concert of the Art Society. Mr. Werrenrath is a great favorite here, and even the critics are fond of him, no matter if a linotype on one of their papers did refer to his "Matinetic" personality.

The finest thing about Werrenrath is his intelligent discrimination in choosing songs. Every one of his songs was ninety-nine per cent pure art. From Bainbridge Crist, 1918, to Giuseppe Giordani, 1743, each was a *rara avis*. Harry Spier at the piano accompanied Mr. Werrenrath in a flawless fashion. Mr. Spier is one of that ever growing band of accompanists who are able to give a whole program from memory, and do it well.

Suite by Mortimer Wilson Has New York Première Under Knecht's Bâton

Mortimer Wilson's "From My Youth," a suite of miniatures for orchestra, was the American feature of Joseph Knecht's concert with the Waldorf-Astoria Orchestra at the hotel on Sunday evening, April 14. The work received its first New York hearing on this occasion and was well received. Other performances of it in America include two under its composer's bâton, when he was conductor of the Atlanta Philharmonic, and one by the Los Angeles People's Orchestra in 1915.

Mr. Knecht performed works by Meyerbeer, Goldmark, Cilea, Moussorgsky, Bizet and Rimsky-Korsakoff in excellent style, winning great approval. A serenade for flute and 'cello by Nicola Laucella was played by the composer and Robert Thrane, 'cello. It also had a cordial reception.

Greta Torpadie Soloist with the Letz Quartet in Bluefield, W. Va.

BLUEFIELD, W. VA., April 3.—The Letz Quartet, with Greta Torpadie as soloist, gave a highly appreciated program at the New Colonial Theater. Beethoven's G Major Quartet was the principal offering. An Andante of Haydn's, played by Gerald Maas, was extremely effective. Miss Torpadie's singing of a "Traviata" aria was well received, as also her singing of other songs. Edith Browne was the accompanist, acquitting herself well.

May Mukle and George Harris Appear in Greenwich Village Recital

May Mukle, 'cellist, and George Harris, Jr., tenor, gave a concert on Sunday afternoon at the Greenwich Village Theater. A Bach aria with 'cello obbligato opened the program. Miss

Mukle played a sonata by Valentine, for 'cello and piano, with Ethel Cave Cole; also two of her own compositions, "Hamadryad" and "The Light Wind," the second of which she repeated. Her playing has strength and virility as well as a mellow tone.

Mr. Harris pleased the audience with a group of Schubert songs, "By the Sea," "The Trout," "Thou Art Repose" and "Laughing and Weeping." He responded with a French song for encore. His second group included numbers by Duparc, Berlioz and Wolf-Ferrari.

Ethel Cave Cole was an alert and sympathetic accompanist. F. V. K.

Antonia Sawyer Forms Oratorio Quartet Which Bears Her Name

A new quartet has been organized by Antonia Sawyer, the New York manager. It is to be known as the Antonia Sawyer Oratorio Quartet and is the first of its kind to be presented to the public. Martha Atwood is the soprano of the organization; Emma Ainslee of Boston, contralto; Norman Arnold, also of Boston, tenor, and Hartridge Whipp, the baritone. The Antonia Sawyer Quartet will sing excerpts from oratorios, always without chorus. On May 16 they will make their débüt in Aeolian Hall.

MME.

NAMARA

The distinguished Soprano

Will present the following programme
at her

NEW YORK RECITAL

Aeolian Hall

Friday Evening, April 26th

At 8.15 o'clock

Kurt Schindler at the Piano



I Giunse al fin—from "Le Nozze di Figaro".....Mozart

II

a) L'ombre des arbres.....Debussy
b) Green.....Debussy
c) L'heure Exquise.....Roldouski
d) Le Rêve.....Grieg

III

a) Pensée (dedicated to Namara).....
b) Berceuse.....
c) Thought of You.....} Natalie Townsend

Composer at the piano

IV

a) La Pensée.....
b) La Dent.....
c) The Grave in France.....
d) Love and Song.....} Rudolph Ganz

Composer at the piano

V

a) How I Love Thee.....Florence Parr Gere
b) Loch Lomond.....Arranged by Fritz Kreisler
c) Three Art Songs of Japan: Butterflies; Prayer; Fireflies.....
(Composed on Old Japanese Themes).....Gertrude Ross
d) Early Spring.....Schindler

Composer at the piano

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Management R. E. Johnston, 1451 Broadway, New York

Boston Pays Homage to Auer

Celebrated Violin Master Makes Recital Début in "Hub"—Tribute to His "Creative Greatness"—Alice Sjoselius Evokes Admiration in First Local Recital—Ernst Schmidt Resuscitates Dittersdorf Symphony and Again Wins Commendation at Head of Symphony Forces—Novaes an Invigorating Soloist

BOSTON, April 14.—The coming of Leopold Auer was awaited with eager curiosity. What to expect of the teacher of that conquering band of violinists, Elman, Parlow, Brown, Rosen, Heifetz? In what way will Auer's greatness—for greatness must be there—make itself manifest? Boston discovered, on Tuesday night, that the master is no longer a great virtuoso, if indeed he ever was. But though his disciples may have outstripped him in flexibility of bow and fleetness of finger, their musical kinship to him is patent. For the creative soul within him conceives greater things than hand can execute. Herein lies his greatness: that he has been able to carry on the great conception, to communicate to his disciples the light he himself has seen, to give them the spiritual vision to behold the sweep and space of a composition. His audience, not large, was made up of serious musicians, mainly violinists. They perceived his many fine points and made known their hearty approval.

Swedish-American singers of the stamp of Greta Torpadie and Alice Sjoselius are sure of a hearty welcome in Boston. For, added to their merit as singers and interpreters, they bring a fresh and untrammeled sheaf of songs delightfully spiced with gleanings from the Northland. Thus Alice Sjoselius, in her début at Steinert Hall last Tuesday afternoon, sang an entire group of Swedish folk songs, six in number, a group of four modern Scandinavian and Finnish songs, besides some very unfamiliar specimens of American composition in the song form. Of all her offer-

ings—those just named as well as the Old World classics with which she opened her program—her Swedish folk songs found most favor in the eyes of the audience. For here the singer was free from strain, convincing, ingratiating. Always vocally pleasing, she does not interpret her poems with uniform success. A monotony of tone color is her greatest defect. But she obviously gave pleasure to an audience that grew in receptiveness as the singer became more familiar. Richard Hageman at the piano was a valuable assistant.

Once more Ernst Schmidt carried the Boston Symphony Orchestra through a successful program. Encouraged by his recent experiences, he has made bold to dig down deep into the library of the orchestra and bring up a work that had not been heard these twenty years. Dittersdorf's Symphony in C was well worth the pains, for it sounds young, fresh and tuneful. It is well constructed, too. Another set of fine melodies came with Grieg's "Holberg Suite," reaching its climax in the rollicking Rigaudon with Mr. Witek's violin and Mr. Ferir's viola as the solo instruments. The "Moldau" from Smetana's patriotic cycle, "My Country," closed a program altogether too long for complete enjoyment. For in addition to the numbers already mentioned the program contained Chopin's Concerto in F Minor. This served to introduce to symphony audiences that splendid Brazilian pianist, Guiomar Novaes, who invested the Concerto with a rhythmic vitality that re-created it. Her buoyancy infected the whole of the band, who accompanied in admirable style. Conductor Schmidt need not fear comparison with his eminent predecessor in the matter of accompanying soloists. The afternoon was a triumph for Miss Novaes.

HENRY GIDEON.

H. Burke. Many of the audience who heard Mrs. Murray's fine voice for the first time were surprised to learn that she lived in Hamilton in early childhood, and took pride in the fact, as one of the daily papers put it, that Hamilton had another prima donna to its credit. She sang the music of *Marguerite* with telling effect. The choir, which is made up of a particularly well balanced mixed chorus of local singers, gave a very good account of itself under Mr. Burke's able direction.

ST. LOUIS CLUB IN CONCERT

May Mukle and Bertha Lotta Soloists—Leo Miller in Recital

ST. LOUIS, April 13.—After the Lenten lull, this week has offered several interesting events. The Knights of Columbus Choral Club gave one of the best concerts in its history on Wednesday night. William Deibels never had his forces in better trim. For soloists the club had Bertha Botta, contralto, and May Mukle, cellist, both artists being well received. Miss Botta sang an aria from "Don Carlos," by Verdi, and two groups of songs in Italian and English. Burleigh's "In the Wood of Finvara," and Seiler's "A Burst of Melody" were particularly well liked. Miss Mukle made a fine impression in the manner in which she gave Fauré's "Elegie" and "La Fileuse," by Dunkler, and two other groups of single numbers. The club is particularly proud of its service to their country, for they already have forty-nine men in active duty and soon thirteen more are to go.

Leo Miller gave a piano recital at Sheldon Hall Tuesday. He is a fine interpreter of Brahms, and gave four of the composer's pieces as his first group. Skilled technique and fine interpretive powers combined to make them the delightful bits of the evening. Other groups contained "Gavotte and Musetto," by D'Albert; "Etude Caprice," by Rudolph Ganz, one of his teachers; "Moonlight," by Debussy, and numbers by Liszt, Chopin, Beethoven and Saint-Saëns, winding up with Ernest Kroeger's "Scène Persane," with Charles Galloway at the organ, and Demaret's "Fantasie."

He was assisted by Maire Becker, soprano, who gave two groups in approved style.

The Chaminade Club of Webster Groves, which had thought of disbanding, has decided that their work is more necessary than ever, and have planned to keep up their work all summer under Leo Miller's direction and to unitedly devote some time each week to Red Cross work. The club will give a concert at Jefferson Barracks on May 4th.

The annual spring concert of the Choral Club of Lindenwood College at St. Charles was given last Monday night. Leo Miller conducted and was assisted by several of the members as soloists.

H. W. C.

DR. FERY LULEK TO INCREASE ACTIVITIES IN CONCERT FIELD



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Dr. Fery Lulek, Noted Baritone

Dr. Fery Lulek, baritone, was again heard as soloist with the Cincinnati Symphony Orchestra on its recent tour, at Oxford, Ohio, with Henry Hadley, conducting. Together with a group of shorter numbers, which were accompanied by the orchestra, he sang Massenet's "Vision Fugitive." Dr. Lulek has won considerable praise for his histrionic as well as vocal gifts and during next season he will be heard more extensively in concert than heretofore and will appear with several of the prominent orchestras.

While Dr. Lulek is at present connected with the Cincinnati Conservatory of Music in charge of the vocal department and will continue in this connection next season, special arrangements have been made which will permit of his filling a limited number of orchestral and concert engagements.

CHICAGOANS DECLARE LOYALTY

Symphony Players Indorse War and Subscribe to Liberty Loan

CHICAGO, April 13.—During a four-minute speech for the Liberty Loan during the Chicago Symphony Orchestra concert yesterday Charles H. Hamill, of the Orchestral Association, read the following resolution, adapted by unanimous vote of the members of the orchestra:

"Whereas, The loyalty of the members has been questioned;

"Resolved, That our attitude is one of unwavering loyalty to the Government of the United States in the great cause for which it has taken arms against the rulers of the German people.

"Resolved, That we are in full accord with the measures taken by our Government to bring the war to a speedy and successful conclusion; that we have abiding faith in our country's Government and unfailing pride in our country's glory and the inspiring history of its flag.

"Resolved, That we pledge our moral and material support to the Government in its conduct of the war."

Mr. Hamill announced that the sum of \$16,300 had been subscribed by individual members of the orchestra for Liberty Bonds, and that during the season fifty-seven wives of orchestral players had devoted every Thursday afternoon to sewing in the lobby of the hall for the Red Cross.

E. C. M.

BALTIMORE COMPOSER PLAYS OWN WORK

C. L. Leedy's Forest Legend Given at Peabody — K. C. Clark's Songs Sell Bonds

BALTIMORE, April 10.—The concert given last night at the Peabody Art Gallery by the Baltimore String Quartet closed an interesting series of chamber music evenings. The personnel of the quartet is Joan C. van Hulsteyn, Orlando Apreda, Max Rosenstein and Bart Wirtz, who, with the assistance of Gustave Strube, viola, played the Quintet in C Major of Mozart. The work was given with intellectual grasp.

The playing of the Students' Orchestra under Gustave Strube, at the Peabody Conservatory of Music on Friday afternoon, April 12, was marked with a noticeable improvement, the young string section doing some effective work in the Bach suite and other numbers. Among those who make a pleasing impression were Herbert Bangs, violinist, and Katherine Fleecker, pianist. With the rendition of his "Forest Legend" for orchestra, Charles Denoe Leedy, the talented young Baltimore pianist-composer, who is a pupil of Harold Randolph in piano and Gustave Strube in composition, made known his qualifications. The work was played *con amore* by the students, and, after its hearing the audience displayed an enthusiastic appreciation. Mr. Strube's "Serenade" for orchestra was received with favor.

A feature on Friday evening, April 12, at the "Over There" cantonment was the singing of the Glee Club of the Seventy-ninth Division, of which the success depended upon the magnetic force of Kenneth S. Clark, the director, who formerly was on the editorial staff of *Musical America*. Under the electrical influence of "Ken" Clark, pursestrings were made to loosen and contributions of large amounts were given toward the Third Liberty Loan. Mr. Clark selected such songs as "Swing Along," "There's a Long, Long Trail," "Where Do We Go From Here?" "Kaiser Bill," "In Indiana," "Glory Hallelujah," into which he imbued real "ginger" and often with a jingling parody brought out some salient feature of camp-life and soldier ideals. As the words were projected upon a large screen the crowd soon joined the efforts of the Glee Club and the evening became a real Community Sing. From the spur of song there arose a spirit of spending and the audience responded by quickly contributing; in all, \$15,000 worth of bonds were sold.

F. C. B.

TEXANS HONOR MISS WILSON

President's Daughter Paid Tribute in Austin—Gives Fine Concert

AUSTIN, TEX., April 11.—The concert given by Margaret Wilson last night at the Majestic Theater was a brilliant success. Long before dark every seat in the theater had been sold out. The comprehensive program was delightfully given by Miss Wilson and Mrs. Ross David, her accompanist. Both artists received many floral offerings.

At the close of the concert Governor and Mrs. W. P. Hobby gave an informal reception at their residence in honor of Miss Wilson and Mrs. David. The mansion was lavishly decorated for the occasion and many distinguished guests were present to do honor to the President's daughter. During Miss Wilson's stay in Austin she was the guest of Mrs. J. K. Donnan and the latter's daughter, Mrs. Clarence Test, to whose home she was escorted on her arrival by a detachment of aviators furnished by Major B. K. Yount. A special committee appointed by the Chamber of Commerce met Miss Wilson at the station and afterward assisted at the reception held at the Governor's Mansion.

Mrs. Jourdan W. Morris announces a course of four concerts for the coming season. The first concert of the series will be given by Paul Althouse; the remaining events will bring Merle Alcock, Arthur Middleton and Oscar Seagle.

G. G. M.

David and Clara Mannes to Be Under Catharine Bamman's Direction

Catharine A. Bamman announces that she has added to her list of chamber music artists the names of David and Clara Mannes, the violinist and pianist, who have won wide recognition through their sonata recitals.

Mrs. Stapleton-Murray Delights Music Lovers in Her Home City

HAMILTON, O., April 13.—Mrs. Marie Stapleton-Murray, soprano, of New York, returned to her home town Thursday evening for an appearance as soloist at the performance in concert form of "Faust" by the Hamilton Community Choir, under the direction of Ramond

MISS GARRISON AROUSES JOY IN DEBUT AS "QUEEN" IN "COQ D'OR"

American Soprano Sings Part Without Rehearsal and Earns New Laurels—Cadman's "Shanewis" Given Again with "Pagliacci"—"Marta" and "Thaïs" Are Other Offerings for Next-to-Final Week at Metropolitan

CLEARLY "Le Coq d'Or" has "caught on." Its fifth performance last Saturday afternoon drew a record audience and great was the joy over the numberless beauties of the Rimsky-Korsakoff masterwork. One of its chief charms lies in the extensiveness of its appeal. The child, the blasé opera-goer, the shallow-brained, the musician, the philosopher, can all find joy in it and receive it according to their mental capacity and musical tastes, so many-sided are its attractions. Saturday's repetition brought an element of novelty in the shape of Mabel Garrison's first essay in the rôle of the *Queen*. The American soprano has sung the "Hymn to the Sun" in concert and with admirable effect. Last week she attacked some of its high tones with timidity, and though the difficult aria passed off well the feeling of nervousness pervaded it—a very comprehensible thing since Miss Garrison was obliged to sing the part without rehearsal. But she obtained a grip on herself in short order. No more beautiful singing has been heard in New York all season than her delivery of the rest of the music, particularly the closing florid phrases of the second act, which fell nothing short of greatness.

The cast was the same as on previous occasions, though Miss Robeson sang *Amelie* in Miss Braslau's place. Mr. Didur was the vocal counterpart of the *King*. The admirable voice of Rafael Diaz seems to lend a steadily growing attractiveness to the music of the *Astrologer*. Miss Gali's recent illness had no effect on her exquisite dancing and her mimetic skill as the *Queen* and Mr. Bom has toned down his impersonation of the *King* to good purpose.

The Russian work was preceded by "Cavalleria" with the customary cast,

though Mr. Althouse replaced Mr. Lazaro as *Turiddu*, owing to the latter's indisposition. (H. F. P.)

Giordano's opera, "Mme. Sans Gene," was the Monday evening offering at the Metropolitan. Geraldine Farrar as the promoted laundress has a happy setting for her talents as comedienne. Mr. Martinelli and Mr. Amato were in best of form and made the most possible out of the inadequate rôles of *Lefebvre* and *Napoleon*. Paul Althouse sang the small amount allotted to *Count Neippert*. Vera Curtis was a regal *Queen Caroline*, and sang with clarity and distinction. The smaller rôles were well enacted by Lenora Sparkes, Rita Fornia, Marie Mattfeld, Minnie Egner, Andres De Segurola, Max Bloch, Angelo Bada and others. Mr. Papi conducted.

(F. V. K.)

Another Double Bill

Cadman's "Shanewis" was given again Wednesday night with the same cast, including Sophie Braslau, Paul Althouse, Kathleen Howard, Marie Sundelius and Thomas Chalmers. The Canoe Song sung by Miss Braslau as usual won heavy applause, and other portions of the score came in for cordial approval. Althouse was excellent.

"Pagliacci" followed with a familiar cast which held Claudia Muzio, Martinelli, Scotti, Bada and Laurenti. No better performance has been heard, Miss Muzio, Martinelli and Scotti all being in striking good voice. Moranconi conducted both performances with great enthusiasm.

"Marta" was repeated Thursday night with Barrientos, Perini, Caruso, Didur, Malatesta, Reschigian and Laurenti. Bodansky conducted the sparkling performance.

"Thaïs" concluded the week, Saturday night. The cast was made up of Farrar, Howard, Sparkes, Egner, Diaz, Amato, Rothier and Reschigian. The dances were by Queenie Smith, Bonfiglio and the ballet corps. Monteux conducted.

compositions followed. The difficult Vieuxtemps "Ballade et Polonaise," in closing, was brilliantly performed.

W. A. H.

FRIEDA HEMPEL ENCHANTS MUSIC-LOVING TACOMA

Metropolitan Opera Soprano's Artistry Stirs Civilians and Soldiers—Receives Many Ovations

TACOMA, WASH., April 5.—Tacoma has enjoyed much music following the opening of the big Camp Lewis Theatre and Opera House. Close upon Melba, Wernrenrath, Maude Powell and others, Frieda Hempel came last evening by the grace of the Newell Artist Course to enchant Tacomans at the Tacoma Theater, and the music-loving soldiers and officers of Camp Lewis.

The concert was one of the appealing musical events of the season, that, from booking indications, is to be, for the Tacoma Camp, at least, continuous. Frieda Hempel's tour of the West is said to have been a succession of triumphs, and the diva must certainly have added her Tacoma appearance to the list of successes. From the opening of her program with her own electric interpretation of the National Anthem to its closing presentation of the singer's vocal arrangement of Strauss's "Blue Danube," she received a constant ovation. Prolonged applause followed the arias of the older school of Handel and Verdi. Encores graciously given brought further acclaim, and when with inimitable sympathy she sang Rimsky-Korsakoff's "The Rose Has Charmed the Nightingale," the house went wild, the emotion subsiding only with the beginning of her rendition of a favorite, the "Lass With the Delicate Air." The singer's magnificent coloratura was demonstrated in the Proch "Air and Variations," and the "Bird Song" following it.

Not only the seasoned concert-goer, but every man in khaki, seemed moved to express to the utmost, appreciation. "Dixie" and "Home Sweet Home" brought the men to their feet with rounds of applause, calls, and the throwing of flowers. Mme. Hempel's accompanist, Paul Eisler, provided sympathetic support.

A. W. R.

OLIVE NEVIN IN PITTSBURGH

Soprano Captivates Recital Auditors at Twentieth Century Club

PITTSBURGH, PA., April 11.—One of the largest and most enthusiastic audiences of the season welcomed Olive Nevin, the Pittsburgh soprano, yesterday, at the Twentieth Century Club. She displayed a voice of great beauty, both in the higher and lower registers. Miss Nevin sang her varied program with striking ability.

A song by Tschaikowsky, sung in Russian, and one of Grieg's, sung in Norwegian, demonstrated the linguistic gifts of the artist, and were dramatically given. The old Italian and old English group were sung with fine understanding. There was also a French group in which Miss Nevin entered into the spirit admirably. The last two groups were by American composers. Gertrude Ross's "Dawn in the Desert," and a lasting tribute to the desert's most familiar animal, "The Coyote," by Frank La Farge, proved delightful novelties. The last group, by Gena Branscombe, was a notable one.

Carl Bernthalier accompanied the singer excellently.

VOCALISTS DELIGHT TROOPS

Camp Alfred Vail Men Join In With Miss Tiffany and Mr. Simmons

A concert was given at Little Silver, N. J., for the soldiers at Camp Alfred Vail on Thursday, April 4, by Marie Tiffany, soprano of the Metropolitan Opera Company; William Simmons, baritone, and Grace Moser, accompanist. The artists left New York in the afternoon, were entertained at "mess" in the officers' quarters and gave their program in the Y. M. C. A. Hall shortly before seven o'clock. Miss Tiffany sang songs by MacDowell, Ware, James H. Rogers, Lehmann, the Brockway Lonesome Tunes, "Frog Went a-Courtin'" and Mr. Simmons songs by Lohr, Margetson, John Barnes Wells, Speaks and Cowen. The singers joined in duets by Hildach and Goetze and gave the popular favorite "There's a Long, Long Trail," the troops joining in the chorus with them. It had to be repeated by popular demand.

TEXAS MUSIC CLUBS MEET IN HOUSTON

Address by John Powell One of Features of Federation Gathering

HOUSTON, TEX., April 6.—The formal opening of the third annual meeting of the Texas Federation of Music Clubs occurred in the banquet room of the Rice Hotel, on the afternoon of Wednesday, April 3, with addresses of welcome by Mayor J. C. Hutcheson and Dr. P. W. Horn, superintendent of the Houston public schools, with an eloquent response from the State Federation's president, Louise Pace of Corsicana. Messages from the National Federation were brought by Mrs. H. H. Foster of Little Rock, Ark., president of the Southern District. The Texas State organization of music clubs has the following officers: President, Louise Pace, Corsicana; first vice-president, Mrs. M. F. H. Bankenship, Dallas; second vice-president, Mrs. J. Lee Penn, Waxahachie; recording secretary, Mrs. T. H. Wear, Fort Worth; corresponding secretary, Dorothy Drane, Corsicana; treasurer, Mrs. Beatrice Eikel, Kidd-Key College, Sherman; auditor, Mrs. Elbert Gibson, Dallas. The leading one of the local committees, which efficiently provided opportunities for the enjoyment and the furtherance of all the aims of the large delegations in business attendance on this Music Clubs' Federation meeting, was composed of the heads of most of our local music clubs, namely, Mmes. Edna W. Saunders, Allen Kyle, Ima Hogg, Helen Saft and Huberta Read Nunn.

Special interest focused on the scholarship awards. The one provided by Olga Samaroff for the victor in the pianists' contest has not as yet been assigned; the Oscar Saegle voice scholarship was awarded to Ethel Rader of the Kidd-Key Conservatory at Sherman; and the Federation's perpetual medal for scholarship pupils of Texas teachers is to be worn this year by Florence Griffiths, pupil of Ima Hogg.

An interesting feature of the Federation's final day's session was an address made by the American composer-pianist, John Powell, who had won general admiration through his artistry at the Choral Club's concert the preceding evening. Mr. Powell spoke with convincing eloquence of the desirability of the establishing of an American (national) conservatory of music.

The Federation's artist program, which was given on the first evening of the convention, featured the following musicians: Marian Cassall of Fort Worth (Texas Woman's College), Mrs. F. H. Blankenship of Dallas, Frank Severin of Baylor University, Waco, Mrs. George Watson of Dallas, Alma Ault of the College of Industrial Arts, Denton, Miss Rader of Sherman, and Dorothy Achernbach of Dallas. Mrs. Laura Stevens Boone and Louise Daniel of Houston served as accompanists.

All the clubs of the Federation have been doing valiant work to aid the war.

The dates for the season-closing affairs of the three biggest concert-giving clubs in Houston came, by prearrangement, during the session here of the State Federation of Music Clubs.

On Wednesday afternoon the Houston Symphony Orchestra gave what was probably the most artistically finished program in its history. Director Berge and Concertmaster Saunders were cordially praised on all sides. The soloist, Mrs. John F. Grant, scored in the Liszt Concerto in E flat.

The Women's Choral Club, before a vast concourse in the First Methodist Church, on the evening of the 4th, presented the pianist John Powell and the tenor Ellison van Hoose, as soloists of the occasion, Iva Carpenter effectively supplying the violin obbligato to the club's fine singing of the Handel Largo.

W. H.

Accident Befalls Margaret Rice

Margaret Rice, secretary to Arthur Shattuck, was delayed on her trip west last week by falling while getting out of a taxi-cab, on Thursday, April 11, in Albany. She was detained there a few days and thus obliged to miss several appointments.

NOTES OF THE CHICAGO STUDIOS

Chicago, April 15.

THE Chicago Musical College's weekly concert program on April 13 consisted of a performance by the School of Opera under the direction of Edoardo Sacerdote. Leoncavallo's "Pagliacci" was given in its entirety, the cast consisting of Edna Kellogg, Grant Kimball, Stanley Deacon, H. M. Merrill, Hector Spaulding, Emil Trachsel and Edward J. Freeman.

Dr. F. Ziegfeld, president emeritus of the Chicago Musical College, returned from a trip to Miami, Fla., last week.

Harold Ayres, pupil of Leon Sametini, won the \$100 violin scholarship offered by the Lake View Musical Society April 8.

Notes from the International College: Mrs. Adele Braudon sang an aria from "The Queen of Sheba" before the Dorothy Meadows Drama Circle in their Smil-

age Ticket benefit April 10. A program of songs, readings and esthetic dances was given by pupils of the college April 11 in the dedicatory exercises of the Cook County Maccabees service flag April 11.

Elmer H. Gill, instructor in piano and musical history, lectured on "The Minnesingers" before the Palette and Chisel Club April 10.

The third recital of the young artists' series under the direction of Walter Knupfer was given April 10 in the recital hall of the Knupfer Studios. John Wiederhahn, pianist, assisted by Ruth Breytspraak, violinist, gave a program of works by Chicago composers. He is a talented pianist and was well received. His solos were excellently played, but Eric DeLamarter's sonatas for piano and violin was somewhat too difficult for the young artists to receive an ideal performance.

E. C. M.

gram at Patriotic Service League, and on Sunday, April 14, a program of character songs at the residence of Mme. Bertha Kalich.

Philip Kay Returns from Tour in East

CHICAGO, April 13.—Philip Kay, baritone, has just returned from a concert tour in the East. While there he gave two concerts in Jamestown, N. Y., where he created a favorable impression. On Tuesday evening, April 9, Mr. Kay gave a program in South Chicago, made up of arias from famous oratorios, and several groups of songs.

Troy Audience Applauds Thibaud

TROY, N. Y., April 12.—Jacques Thibaud, violinist, delighted his audience last night in this season's final concert of the Chromatic Club in Y. M. C. A. hall. His program was entirely made up of classics. The artist was at his best in the Bach "Air for the G String." Lalo's "Spanish Symphony" was the opening number. A group comprising Svendsen, Wieniawski and Saint-Saëns

Liszt's Blunder Largely Responsible for False Theories of Magyar Music

Hungarian Motives Not Originated by the Gipsies but Are Founded on Art of Early Polyphonic School, It Is Asserted—Native Composition Highly Developed When First Nomad Migrated to Land—But They Rendered Great Service by Perpetuating Arts—German Always Tabooed in National Opera House

By EDWARD KILENYI

THERE is a familiar old proverb to the effect that truth crushed to earth will rise again, or something like that. I have never quite agreed with it. The trouble is that in many cases truth is not only crushed to earth but is so deeply buried under the earth that it is apt to be stifled to death and never rise at all. The truth concerning Hungarian music is a case in point; though in this case the truth has been exhumed of late by painstaking Hungarian scholars and may in the course of time fulfill the proverb by coming into its own.

But it is having a hard time, as I can vouch from my own experience. I have made it my business to study the most recent books on the history and theory of Hungarian music, written by authoritative Hungarian scholars who have devoted their lives to research work on the subject; but whenever I tell musicians of the conclusions these scholars have drawn from their researches I am greeted with a smile of skepticism or a guffaw of ridicule.

I grant that these conclusions are a trifle startling when set off against the prevailing ideas of Hungarian music in which musicians have been trained. For instance, it is a bit of a jolt to learn that the most characteristic Hungarian motive originated in the contrapuntal polyrhythms of the early polyphonic school, and that pure Hungarian music, as we know it to-day, was greatly influenced by the religious chants of the Sixteenth, Seventeenth and Eighteenth Centuries, and especially by the music of Bach and Handel. I have given elsewhere a detailed account of these facts. Here I simply cite them as showing how far our ideas of Hungarian music have gone astray.

And in leading our ideas astray the Gipsies have played the rôle of an *ignis fatuus*—

"An *ignis fatuus* that bewitches And leads men into pools and ditches," as old Samuel Butler would say. But the blame is not on the Gipsies; it lies chiefly on the shoulders of no less a person than Franz Liszt. Temperamentally, Liszt was an incurable enthusiast. He enjoyed many royal good times at the courts of some Hungarian millionaire princes who engaged some of the most famous Hungarian Gipsies to play for him. These Gipsies played beautifully; they played music which was different from the fashionable music of the day. It was rich, colorful, vigorous, rhythmic Hungarian music. Liszt was delighted, and in his enthusiasm he sat down and wrote a book in which he gave the Gipsies credit for about everything that was characteristic and original in Hungarian music.

Did Not Admit Blunders

Later, when Liszt accepted the invitation of the Hungarian Music Academy and went to live in Hungary, he admitted that his theories concerning the influence of the Gipsies were without foundation. But he wasn't fond of advertising his blunders; so the truth, like John Brown's body, soon lay a-moulder in the grave, while the untruths went marching on. There ought to be a proverb about this too, but I can't think of one at the moment.

The truth about the Gipsies simply is that they took Hungarian music as they found it, and made their own of it. When the first Gipsies migrated to Hungary in the Fourteenth Century they found there a people whose music was already highly developed. The great service rendered by the Gipsies to Hungarian music has been that they have played and sung it, and thus handed it down, from generation to generation. They have made no creative contribution to it. That is the plain fact.

Brahms and Kéler Béla

Of course, it is hard to abandon an idea when we once get set in it. For

instance, we are accustomed to look upon Brahms's Hungarian dances as his "compositions," at least to a certain degree. The fact is that Brahms merely collected these tunes among the people of Hungary, wrote them down and arranged them. In his arrangements they became very popular. So it happened that Kéler Béla, the Hungarian composer, recognized among the Hungarian dances of Brahms one of his own original composi-

Hunyady László, and its hero was the son of the great Hunyady János, a noted warrior who founded a most beloved Hungarian national dynasty, and in the course of time gave his name to the famous mineral water. In the birthplace of this national hero stands a beautiful monument erected to his memory by the Hungarian people. Thither one day came a traveling American more versed in commerce than in history. He looked at the beautiful monument with the name of Hunyady János inscribed thereon, and exclaimed in disgust: "Gee, these Hungarians have no sense! Think of putting such a fine ad. in a one-horse village like this!"

Dislike of German

Speaking of national opera reminds us that on the stage of the National Hungarian Opera House, which was supported by the Hungarian Government, a singer was allowed to sing in any language but German. As a result it often happened that at Wagnerian performances one might hear Hungarian, French and Italian sung simultaneously. Absurd artistically, of course; but national



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tions. He did not think it fair to have one of his own creations published under the name of somebody else, even if that somebody was Brahms, and he consequently sued Brahms in the courts. Brahms apologized for his mistake, explaining that he had collected the tunes from the mouths of the people and therefore took it for granted that they were genuine folksongs, a very high compliment, by the way, to Kéler Béla. Thereafter honest publishers pasted over Brahms's name a vignette mentioning Kéler Béla as the original composer. Not very long ago I myself came across a copy of one of these curious editions.

How many of the millions to whom the famous Rákóczi March has become familiar through the transcriptions of Berlioz and Liszt have ever heard the name of the original composer? The march is really the work of the brilliant Gipsy violinist Bihari (1769-1827), and is a remodeled version of the plaintive Rákóczi song composed about 1675 by M. Barna. Mention of the violinist Bihari reminds me that the violin is generally looked upon as a Hungarian national instrument. The Hungarian word for violin, *hegedü*, was probably derived from the word *heged* (healing), and in early times the power of music was so intimately recognized that musicians were called *hegedös*, or healers of wounds.

Liszt and National Opera

A phase of Hungarian musical history with which Americans ought to sympathize is the struggle to establish a national opera. Here again Liszt took a hand with his characteristic optimism and enthusiasm. He was particularly interested in one Hungarian opera, and worked with might and main, and incidentally with a good deal of success, to make it popular. On one occasion he conducted the overture to this particular opera before an audience which was so little interested that it did not even applaud. Liszt then turned to the audience and addressed them as follows: "Ladies and gentlemen: I know that it is hard to understand and appreciate a new work at the first hearing. In order to give you an opportunity to understand this work I am going to repeat it." And he did repeat it—with great success.

This opera is of particular interest because it suggests the name of a well-known and, no doubt, justly famous mineral water. The name of the opera is

sentiment takes little count of aesthetic values. For example, the Austrian anthem (composed after a Croatian folksong by Haydn) is a beautiful bit of music, but if you were to sing it in a public place in Hungary before the war you would unquestionably insure for yourself an immediate trip to the nearest hospital.

National sentiment, however, is a delicate subject to touch upon in this time of world war. But it may perhaps be apropos to mention the valuable work done by one Hungarian musician toward alleviating the suffering which the war inevitably entails. This man is Count Géza Zichy, the famous one-armed pianist and composer, who started Europe with his virtuosity while Liszt was still blazing like a meteor in the musical heavens. In his fascinating memoirs, published some years ago, Count Zichy gave an account of how he learned after the loss of one arm to get along as well with the other as most men can with both, and he promised to write a book giving detailed instructions for the use of those who are similarly handicapped. This book has now been published and has already been translated into several languages. Never has it been more sadly needed.

I have wandered somewhat away from the title of my discourse, but my object is really to arouse a little interest in the subject of Hungarian music, enough interest to stimulate a desire to go more fully into the subject. It would be impossible within the limits of a short article to correct fundamental misconceptions regarding Hungarian music which have been impressed upon musicians for decades. It is to be hoped that some day a book will be written which will present to the English-speaking world the real nature and the true history of Hungarian music.

CLEVELAND'S WEEK RICH IN CONCERTS

Stock Ends Local Symphony Series—Other Organizations Give Final Programs

CLEVELAND, OHIO, April 12.—The Chicago Orchestra, under Director Frederick Stock, closed the season of Cleveland symphony concerts, as has been the custom for many years. A brilliant program was offered with the assistance of Harold Bauer and Ossip Gabrilowitsch as soloists. The Third Symphony of Alfvén, the Swedish composer, was given fifth in the series of symphonies of allied or neutral nations, which with five symphonies from the German classics, have furnished the ten programs of the winter. The Mozart Double Concerto, and Beethoven-Saint-Saëns Variations for two pianos, were played by the soloists of the evening with all the unanimity and delicate nuances of tonal shading for which their ensemble work is famous.

At the symphony musicale in preparation for this concert given jointly by the Fortnightly Musical Club and the College Club, the program was described and many of its numbers played by Mrs. Charles Prescott, Jr., Mrs. B. P. Bourland, Mrs. C. F. Miller and Mrs. Alice Bradley. The Fortnightly Club closed its season of afternoon concerts with a piano and violin recital by Clara and David Mannes, favorites of the club for many seasons.

The spring concert of the Harmonic Club, a mixed chorus of 125 voices under the direction of J. Powell Jones, consisted largely of patriotic numbers, among which Mabel Daniels's "Peace with a Sword" was the most successful. Schumann's "Two Grenadiers" in effective choral arrangement was much admired. Soloists were Florence Macbeth (heard for the first time in Cleveland), whose high lyric soprano was effective in a program of unacknowledged French, Italian and Old English numbers, and in the seldom sung though very beautiful "Midsummer Lullaby," by MacDowell; also in Gena Branscombe's brilliant "If you have e'er seen," in which the singer did skillful coloratura work. Maurice Dambois, cellist, also new to Cleveland, won a large sheaf of laurels.

The last concert for the season of the Philharmonic String Quartet brought Carl Riemenschneider, a greatly admired local pianist, before the public for the first time in these ensemble concerts.

The Young People's Symphony Orchestra of the Music School Settlement, Walter Logan, director, presented its last program for the season on Sunday

afternoon at Grays Armory, its principal number being the Chopin F Minor Concerto for piano and orchestra, of which Nathan Fryer, at the head of the Settlement piano department, gave a highly artistic performance. Community singing, which has been a rule at these concerts, was led by H. G. Smyth, Mildred Ensign and J. R. Stevens singing incidental solos.

George Copeland gave the last of the series of concerts under the auspices of the Woman's Club, delighting his audience as usual with contrasted numbers by Debussy and modern Spanish composers.

Thomas Whitney Surette, who is at present giving a series of lecture-recitals in schools and colleges of the neighborhood, was heard at the Woman's City Club by a large audience upon "Music in Education," illustrating his suggestions by playing "music" that has stood the test of time both for use among children, and in that chosen for the singing of soldiers in the camps. A. B.

YSAYE TO CONDUCT CINCINNATI SYMPHONY

Famous Belgian Chosen as Orchestra's Permanent Director

MUSICAL AMERICA has received the following telegram from Kline L. Roberts, manager of the Cincinnati Symphony Orchestra:

"Eugen Ysaye will be our permanent conductor. He is a master in the fullest sense of that term."

"K. L. ROBERTS."

"Cincinnati, Ohio, April 15, 1918."

Eugen Ysaye was originally engaged only for the Cincinnati May Festival, but it was intimated at that time that he would probably be chosen as the permanent conductor. He has been appearing as guest conductor of the Cincinnati Orchestra and at the last concert created a furor of enthusiasm, as recorded in MUSICAL AMERICA. It was rumored that he was being considered to direct the Boston Symphony, to succeed Dr. Karl Muck.

Ysaye is the fourth conductor of the Cincinnati Symphony. His predecessors were Frank van der Stucken (1895-1906), Leopold Stokowski (1909-1912) and Dr. Ernst Kunwald (1912-1918). The last named is now interned as an alien enemy at Fort Oglethorpe, Ga.

Russell E. Levy, pianist and teacher of the Perfield System, expects to leave for Camp Dix in the very near future. His pupils gave a recital at Greenwich House, New York, on April 18.



GRINNELL, IA.—Grinnell College will hold its annual spring music festival May 27-29.

TROY, N. Y.—Mrs. Albert Steinhilber has been engaged as organist at the German Lutheran Church in place of Teresa Maier, resigned.

ALBANY, N. Y.—Edward Hinkelmann gave an excellent violin recital April 9, assisted by Clara D. Woodin, soprano. Edith Ross Baker was accompanist.

ALBANY, N. Y.—Estella Neuhaus, pianist, gave the first of two pianoforte recitals last week for the benefit of Edith Wharton's war charities in France.

GENESEO, N. Y.—Under the leadership of Carol M. Holland, the community chorus idea is spreading in this town. Many community "sings" have been held.

SAN FRANCISCO, CAL.—The San Francisco Musical Club gave a fine presentation of scenes from Massenet's "Cinderella" on March 18 in the ballroom of the St. Francis Hotel.

ASHEVILLE, N. C.—The advanced pupils of Alberta Lauer gave a pleasing recital recently in their teacher's studios. The program embraced a wide range of classical and modern compositions.

NORTH ADAMS, MASS.—The famous Paulist Boys' Choir of Chicago, under the direction of Rev. William Finn, recently appeared in concert at Drury auditorium before a large audience.

ALBANY, N. Y.—Ernest A. Hoffmann, organist and choirmaster of St. Andrew's Church, has enlisted in the naval reserves. Mrs. Harry T. Irving will fill the position until his return.

YORK, PA.—A quartet of prominent vocalists was recently organized in this city. Its personnel is as follows: Evelyn Pritz, soprano; Margaret Mundorf, contralto; E. Gates Jamison, tenor, and David B. Rupley, basso.

MT. VERNON, IA.—Cornell College will hold its annual spring music festival May 3 and 4. May Peterson of the Metropolitan Opera Company and the Chicago Symphony Orchestra will be the chief attractions.

MADISON, WIS., April 5.—A delightful concert featuring French compositions was given April 4 in the University Music Hall by Minnie Bergman, soprano, and Doris Carter, pianist. Leon Iltis accompanied Miss Bergman in splendid style.

LA CROSSE, WIS.—Stainer's "Crucifixion" was recently given by the full vested choir of Christ Church (Harry Packman, organist and choirmaster), aided by Ida Aiken, Mrs. Harry Watkins, Otto Zielke, Alby Blystad and E. O. Forseth.

LIMA, O.—Berda Ewing, Aileen Kahle Mowen, Marguerite Schultze and Freda Preston, four gifted young women in the field of song, piano, interpretative dancing and elocution, presented a patriotically inspired two-part program on April 6.

TROY, N. Y.—The Y. M. C. A. orchestra, under the leadership of Clarence Philip, gave its annual concert recently for the benefit of the Woman's Service League fund of the Council of National Defense. Mrs. Clarence T. Weaver, contralto, assisted.

MEMPHIS, TENN.—Under the direction of Mrs. R. L. Crofton, the Soldiers' Aid Choral Society, with full membership of chorus and orchestra, gave a brilliant concert on the afternoon and evening of March 30. The proceeds of the afternoon performance were given to the Red Cross, while the evening performance netted a handsome sum for the men of Park Field Aviation Camp.

BOSTON.—Laura Littlefield, the soprano, sang in Ford Hall, April 2, for the Baptist Social Union. Mrs. Littlefield sang an aria from "Butterfly" and songs by Mrs. Beach, Buzzi-Pecchia and from the old English. She won an ovation in the "Lucia" Sextet with the Lotus Male Quartet.

LA PORTE, IND.—The La Porte High School musical organization presented the popular operetta "Princess Chrysanthemum," by King Proctor, to a large, appreciative audience at the Central Auditorium on Friday evening, April 5. The musical numbers were well received by the audience. The students were perfectly at home in their parts.

ALBANY, N. Y.—The choir of St. Paul's Lutheran Church of forty voices sang the Dubois "Seven Last Words" on March 26, under the leadership of Frederick W. Kerner, organist and choirmaster. The assisting soloists were Blanche Mundt, soprano; Frederick J. Maples, tenor; Frank G. Russo, baritone, and Mrs. Frederick W. Kerner, contralto.

LONG BRANCH, N. J.—Mrs. Frank L. Howland, the local soprano, has been engaged for special church work in this town and vicinity. She sang on Palm Sunday at the First Baptist Church, and at Easter was heard in "The Lord Is My Light," by Oley Speaks; Abt's "Let Chimes of Easter Gladly Ring," and numbers by Gaston Borch and Geo. A. Mietzke.

ALBANY, N. Y.—A concert was given at the Grace M. E. Church recently under the direction of Walter R. Johnson. A quartet, composed of R. D. Simmons, S. D. Sheppard, F. B. Tuthill and John Dick, was heard in several selections. The soloists were Mrs. Rudolph Hartman, violinist; Ralph Simmons, tenor; John Dick, baritone, and Dorothy Weigman, soprano. Lois Knox was accompanist.

EVANSVILLE, IND.—Andrew P. Webster, professor of music in the high school, has accepted the position of organist and director at St. Lucas's Evangelical Church. Professor Webster started a class in harmony and history of music in the high school, which is meeting with excellent results. Will T. Davidson has been secured as organist and choir director at Washington Avenue Temple.

OTTAWA, CAN.—Dorothy Lett, Madeline Cassels, Lilian Phillips and Cecily Moon, artist-pupils of Mrs. A. D. Cartwright, pianist, presented a program of merit at the Morning Music Club recently, which included Grieg's A Minor Concerto, played by Miss Moon, with Mrs. Cartwright at the second piano. Mrs. Agnes Mackenzie contributed two groups of songs, which were much enjoyed.

BROCKTON, MASS.—Carmine Fabrizio, the young Boston violinist; John Shaughnessy, tenor, and Miss Tyler, soprano, assisted Grattan Walls, the baritone of this city, in presenting a program of music in the Rialto Theater recently. The accompanist was Americo Giannini. The audience was a capacity one, many being turned away for lack of room. The concert was under the management of St. Margaret's Holy Name Society.

EVANSVILLE, IND.—The teachers of the colored schools have organized the Choral Art Society. The latter has a membership of sixty and will give traditional interpretations of negro folk songs. A musical was given recently by the Ladies' Aid of the First Avenue Presbyterian Church. Those who appeared were Bertha Wingerter, Irma Pffhol, Clarence Utley, Mrs. Alvin Wichser, W. A. Otto, Andrew Webster and Dorothy Yates.

DENVER, COLO.—On April 6 Mrs. Blanche Dingley-Mathews gave a musical evening at her studios in honor of her gifted pupil, Miriam Savage, who is to be married shortly to Lieut. Richard Campbell. On this occasion Miss Savage played a short program of standard

works for piano. Her playing was warmly admired. Miss Savage had the assistance of Florence L. Abramowitz, contralto, who sang charmingly two groups of songs.

HYDE PARK, MASS.—Raymond Simonds, tenor, and Lora May Lampert, soprano, both of Boston, were the assisting soloists at a special Palm Sunday Vesper Service held in Christ Episcopal Church on March 24, when a chorus composed of members of the Hyde Park Glee Club and the Treble Clef Club sang Gounod's "Gallia," the "Sanctus" from his "St. Cecilia's Mass" and other Gounod compositions, under the able leadership of John Smallman, conductor.

BOSTON.—Heinrich Gebhard, the well-known pianist, composer and teacher, presented his pupil, Minerva Dickerman, in recital on April 7 at the home of Helen Hood in Longwood. Miss Dickerman played a program of Chopin, Cyril Scott, Platt and Royce numbers, also the charming "En Valsant" from the pen of her teacher, and concluded the program with a stirring performance of the Grieg Concerto, with Mr. Gebhard at the second piano. She is a highly talented young pianist.

BOSTON.—The Boston Musical Union, George Sawyer Dunham, conductor, gave a concert in Huntington Chambers Hall, Wednesday evening, March 20. The chorus was assisted by Calista Rogers, soprano, and Ralph Harlowe, tenor. Elmer Wilson was the accompanist. An interesting list of miscellaneous solo and chorus numbers was presented, concluding with Mendelssohn's "Hear My Prayer," by Miss Rogers and the chorus. Gladys Lott, reader, contributed several numbers.

YORK, PA.—Nona Jelliman, an English pianist, played before the members and friends of the Woman's Club in the club auditorium on April 2. The initial number of the program was "Sarabande" from Sixth 'Cello Sonata, by Bach, and the other compositions were by Chopin, Leschetizky, Sapelinoff, Boyle and Moszkowski. Walter Charmbury, pianist, and Morris Stoloff, violinist, appeared in a benefit concert recently under the auspices of the Woman's Club. The proceeds were given to the war fund.

EVANSVILLE, IND.—Mrs. Harry Ruff, Mildred Lund and Maurine Bailey recently gave an attractive musical program before the members of the Woman's Rotary Club. Mrs. Byron Parsons presented at her recent musicale Laura Riehl, pianist; Mrs. Geissler, soprano, and Mrs. Hoskinson, contralto. Henry Von Tobel, organist, assisted by Walter Otto, lately gave a recital at the First Avenue Presbyterian Church. Under the leadership of Paul Walz, a chorus of 100 trained voices recently gave a successful concert for the benefit of the Red Cross.

BOSTON.—The regular monthly meeting of the Music Lovers' Club of Boston was held in Steinert Hall on Monday morning, April 1. The program was presented by Joseph Ecker, baritone; Elinor Whittemore, violinist; Ruth Parmenter, pianist; Anita Dale, alto, and Mildred Torrey, pianist, with James Ecker, Marion Carley and Nathalie Kinsman, accompanists. Mr. Ecker's singing of Deems Taylor's song cycle, "The City of Joy," and Miss Whittemore's performance of the third movement of the Saint-Saëns B Minor Concerto received merited applause.

WATERLOO, IA.—The Community Drama League gave a concert on April 12 with the following soloists: Mrs. LuVerne Covell, pianist; Mrs. Rose R. Marshall, violinist; George Maxon, cellist; Mrs. Grace C. DeGraff, soprano, of Des Moines; Harold Holst, baritone, of Cedar Falls. Four Indian songs were especially popular. The cantata "Sir Oluf" formed the second part of the program, being given with a chorus of twenty-seven and Patti Lindner and Henry Iblins as soloists. The director was Isabelle W. Gareissen and Georgiella Lay was accompanist.

ALBANY, N. Y.—The cantata, "The Man of Nazareth," by Rogers, was sung by the choir of the First Presbyterian Church recently, under the direction of Harold W. Thompson, organist and choirmaster. Mrs. John R. Willis of Johnstown was assisting soprano soloist. The "Parsifal" Prelude was played as a piano and organ duet by Dr. Thompson and Helen Thompson. An Easter musicale of chorus singing was given at the Y. W. C. A. on March 27, with Mrs. Harry B. Weatherwax, soprano, and Mrs. Newton R. Cass, contralto, leading the singing.

WINSTON-SALEM, N. C., March 26.—On Thursday afternoons during Lent a interesting series of organ recitals has been given in the auditorium of Sale College. Although given primarily for the college students, they have been open to the public. The programs have been rendered by Dan Shirley of the college, Mrs. Lillian Sebring and Mildred Jones of Winston-Salem. The following soloists have shared the program with the organists: William Wright, violinist; Jessie Lupo, contralto; Louise Woodbury, soprano, and Mrs. Nell Brushingham Starr, mezzo-soprano.

SAN FRANCISCO.—Mrs. Mary Carrington Miller spoke on "The Psychology of Music" before the California Club last week, illustrating her remarks with piano numbers. Mrs. Miller is chairman of music for the Northern District Federal Woman's Clubs. Pupils of Joseph George Jacobson gave an interesting piano recital last week. Marie Partridge Price was much admired in a charming group of songs composed by Mr. Jacobson. The pupils were Lorraine Sliger, Vivian Whitney, Krecenz Noe, Henrietta and Lorette Roumiguere, Helen Teal, Mrs. Idelle Ruttencutter, and two little mites of five and six years, Edith Taylor and Marian Patricia Cavenaugh.

LIMA, OHIO.—Don H. Copeland, organist, on March 28 gave at Trinity M. E. Church an interpretation of the "Passion" as arranged for organ by Otto Mallin, Dutch composer, to a large, appreciative audience. Carrying out the annual custom, the vested choir of Christ Episcopal Church, numbering twenty-five, practically all soloists, on the evening of March 28 gave Stainer's "Crucifixion," under the direction of Mrs. Forster Robinson. Among the well-known solo singers participating were Anna Roberts Davies, Aileen Kahle Mowen, Mrs. J. C. Thompson, Jr., Mrs. Carlotta Agerter, Eula Moore, S. M. Williams, Oscar Young, Dr. Forster Robinson and Kent Ebersole.

BOSTON.—Students in the Arthur Willson vocal studio were heard in two different recitals, the first of which was given in Steinart Hall on April 4 and the second in the same place on April 6. In the former program the singers presenting it were Lucile Adams, soprano; Gertrude Tingley, contralto; Raymond Simonds, tenor, and Ben Redden, tenor. Marjorie Anderson and Lucy Chase Simonds provided the piano accompaniments, and Miss Anderson was heard in solo as well. The singers in Saturday's program were Lora May Lampert, soprano; Doris Shores, soprano; Emma Ecker, contralto; Norman Arnold, tenor. The accompaniments were played by Wilhelmina Keniston and Margaret Walsh. Miss Walsh was also heard in solos. The programs were interestingly arranged and chosen and most creditably delivered.

TACOMA, WASH.—Requests have been received from superintendents of schools of the Northwest for copies of the song, "Our Boys," by Mrs. Frank Allyn of Tacoma, as it has been declared exceptionally effective for chorus singing. In the Easter program at the Hostess House, Camp Lewis, March 31, Mrs. Frederick A. Rice and Frederick W. Wallis were the soloists. A quartet of singers, Mrs. Rice, Mrs. E. E. McMillan, Ernest Sheppard and Mr. Wallis, with Ethel Leach as accompanist, joined in giving Buck's "Festival Te Deum." From the 361st Regiment at Camp Lewis a quartet has been recruited. The members are Sergeant Armstrong of Company H, Corporal Johns of Company H, Private Kingsbury of Company H, tenor, and Private Finley, Company E, bass. The quartet appeared at the regimental concert given April 2.

MEMPHIS, TENN.—The Musical Culture Class of the Beethoven Club gave a program of the national and patriotic music of the Allied nations. Hundreds of guests packed the auditorium of the Woman's Building and were welcomed by Mrs. R. A. Street, chairman, and her committee. Robert Keeler gave a brief but interesting history of American music, from its beginning with the Indian dance music up to the music of the present day. At the seventh annual congress of mothers and parent teachers, held in the city during the week of March 25, some of the best musical talent of the city was heard. Among the artists appearing at various times were Mrs. Gus Fitzhugh, Mrs. E. S. Worden, Francis Roudebush, Mrs. Edmund Wiley, Mrs. L. D. Griffith, Leone Pettigrew, Elsa Gerber, Mrs. Robert McCoy, Birdie Chamberlain, Eunice Robertson and J. Paul Stalls.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication. Bookings for a period covering only two weeks from date of publication can be included in the list.

Individuals

Abbott, Margaret—Minneapolis, Apr. 23.
Aithouse, Paul—Allentown, Pa., Apr. 29.
Austin, Florence—Grand Forks, N. Dak., Apr. 22; Duluth, Minn., Apr. 24; Superior, Minn., Apr. 26.
Barstow, Vera—West New York, N. J., Apr. 21.
Beddoe, Mabel—New York, Apr. 22.
Brown, Eddy—Chicago, Apr. 16; New London, Apr. 22.
Buell, Dai—New York City, Apr. 25.
Burt, Raymond—New York (Æolian Hall), May 4.
Church, Marjorie—New York (Æolian Hall), Apr. 29.
Connell, Horatio—Newark, N. J., Apr. 24; Lockport, N. Y., Apr. 25; Philadelphia, Apr. 30.
Cronican, Lee—Grand Forks, N. Dak., Apr. 22; Duluth, Minn., Apr. 24; Superior, Minn., Apr. 26.
De Luca, Giuseppe—Toledo, May 1; Lynn, Mass., May 5.
Faas, Mildred—Philadelphia, May 2.
Federlein, Gottfried H.—Buffalo, Apr. 28.
Ferguson, Lydia—New York, Apr. 18; Yonkers, Apr. 21.
Fischer, Adelaide—Brooklyn, Apr. 24.
Frijsh, Povla—New York (Æolian Hall), Apr. 26.
Gabrilowitsch, Ossip—New York, Apr. 25 (Carnegie Hall).
Gauthier, Eva—New York (Æolian Hall), Apr. 22.
Gideon, Constance—Boston Public Library Apr. 21; Roxbury, Mass., Apr. 23.
Gideon, Henry—Boston Public Library, Apr. 21; Roxbury, Mass., Apr. 23.
Godowsky, Leopold—New York City, Apr. 20; Philadelphia, Apr. 23.
Goodwin, Wilmot—Grand Forks, N. Dak., Apr. 22; Duluth, Minn., Apr. 24; Superior, Minn., Apr. 26.
Greene, Edith Noyes—Framingham, Mass., Apr. 22.
Gunn, Kathryn Platt—Camp Dix (Wrightstown, N. J.), Apr. 24; Plainfield, N. J., Apr. 25; Brooklyn, Apr. 28.
Gunster, Frederick—Boston, Apr. 28.
Hempel, Freida—Concord, N. H., Apr. 25; Youngstown, Ohio, Apr. 29; Erie, Pa., May 1.
Jameson, Margaret—New York (Æolian Hall), Apr. 23.
Jordan, Mary—New London, Apr. 22.
Kaufman, Maurice—New York, Apr. 29.
Kingham, Edith—Peekskill, N. Y., Apr. 25.
Lamont, Forest—Springfield, Mass., May 3.
Littlefield, Laura—Boston, Apr. 28 (People's Choral Union).
Maazel, Marvine—Hartford, Conn., Apr. 23; Chambersburg Pa., Apr. 26; Coatesville, Pa., Apr. 29.
MacCue, Beatrice—Lewisburg, Pa., May 2.
MacDowell, Mrs. Edward—Tekamah, Neb., Apr. 23; Crete, Neb., Apr. 25; Hot Springs, Ark., May 2.
Madden, Lotta—New York (Liederkranz), Apr. 20; New York City, Apr. 22.
Matzenauer, Margaret—Chicago, Apr. 21; Columbus, O., Apr. 23; Toledo, O., Apr. 25.
Middleton, Arthur—Oklahoma City, Apr. 22; Chicago, Apr. 25; Granville, Apr. 26.
Miller, Reed—Enid, Okla., May 1, 2; Lindsborg, Kan., May 5-12.
Namara, Marguerite—New York (Æolian Hall), Apr. 26.
Novaes, Gulomar—New York, Apr. 21; New York (Æolian Hall), Apr. 27.
Onelli, Enrichetta—Asheville, N. C., Apr. 22; Knoxville, Tenn., Apr. 24; Roanoke, Va., Apr. 26; Richmond, Va., Apr. 29.
Rechlin, Edward—New York (Æolian Hall), Apr. 25.
Schofield, Edgar—Mt. Vernon, Ia., May 3.
Seydel, Irma—New York (Rubinstein Club), Apr. 20.
Shepherd, Betsy Lane—Jersey Shore, Pa., Apr. 23.
Simmons, William—Fredonia, N. Y., May 3.
Sundelius, Marie—New York (Rubinstein Club), Apr. 20; Bridgeport, Conn., Apr. 24; Pittsburgh, Mass., Apr. 25, 26.
Thibaud, Jacques—Cambridge, Mass., Apr. 25.
Thornburgh, Myrtle—Enid, Okla., May 1, 2.
Tiffany, Marie—Orange, N. J., Apr. 22.
Van der Veer, Nevada—Enid, Okla., May 1, 2; Lindsborg, Kan., May 5, 12.
Warfel, Mary—Harrisburg, Pa., Apr. 22; Altoona, Pa., Apr. 23.
Wells, John Barnes—New York (City Club), Apr. 22; New York (Hotel Astor), Apr. 25; Philadelphia (Orpheus Club), Apr. 27; New York (Waldorf-Astoria), Apr. 28; Orange, N. J., May 3; Camp Merritt, May 4.
Werrenrath, Reinold—Cincinnati, May 3.
Whipp, Hartridge—Boston, Apr. 28.
Wilson, Raymond—Syracuse, N. Y., Apr. 23, 26.

Ensembles

Carri, Ferdinand and Herman—New York (Æolian Hall), Apr. 27.
Cincinnati Symphony Orchestra—Cincinnati, O., Apr. 19, 20.
Gamble Concert Party—Eugene, Ore., Apr. 1; Monmouth, Ore., Apr. 22.
Humanitarian Cult Concert—New York (Carnegie Hall), Apr. 30.
Orchestral Society of New York (Max Jacobs)—New York (Æolian Hall), Apr. 21; Brooklyn, N. Y., May 1.
Paulist Choristers—Mobile, Apr. 20, 21; New Orleans, Apr. 23, 24; then California tour, San Diego, May 13, 16 dates; Portland, Ore., June 2.

Sinsheimer Quartet—New York (Rumford Hall), Apr. 23.
Tollefson Trio—New York (Carnegie Hall), Apr. 20; Brooklyn, Apr. 27.
Young Men's Symphony Orchestra (Arnold Volpe)—New York (Æolian Hall), Apr. 28.

Festivals, Conventions, Etc.

Ann Arbor May Festival—Ann Arbor, Mich., May 15, 16, 17, 18.
Cincinnati May Festival—May 7-11.
Evanston Festival—Evanston, Ill., May 27, 28, 30 and June 1.
Lindsborg Festival—Lindsborg (Kansas), May 5-12.

New York State Music Teachers' Association—Convention, New York (Hotel Majestic), June 25, 26, 27.

IDA GEER WELLER'S VOCAL GIFTS GAIN RAPID RECOGNITION



Ida Geer Weller, Mezzo-Contralto

Ida Geer Weller, mezzo-contralto, of Pittsburgh, is now in New York to spend the month in the Yeatman Griffiths' studios, also coaching in répertoire with Frank La Forge. Mrs. Weller's voice is said to be brilliant and full of color in the upper part of her range and rich and resonant in the lower voice. Among the western Pennsylvania artists she may easily be reckoned as one who is making rapid strides.

She will be heard in a recital program in Pittsburgh during May under excellent auspices.

NOTED ARTISTS IN MILWAUKEE

Gabrilowitsch, Zimbalist and Gogorza in Recitals

MILWAUKEE, WIS., April 10.—Emilio de Gogorza, baritone, and Efrem Zimbalist, violinist, appeared in joint recital recently. The concert was an artistic success. Ossip Gabrilowitsch gave a recital in the Pabst Theater recently, under the local management of R. Koebner. Poetic qualities of this Russian artist were foremost in his playing.

The Lyric Glee Club gave an enjoyable concert at the Pabst Theater, with club soloists, Mrs. George W. Davies, soprano, and Lilian Wright, mezzo-soprano, of Chicago. The chorus was ably directed by Arthur Dunham of Chicago.

C. O. S.

Gifted Artists Perform Hartmann's Works at MacDowell Club

On Sunday evening, April 14, a program of compositions and transcriptions by Arthur Hartmann was given at the MacDowell Club, New York. An audience of members and their guests applauded Mr. Hartmann's music, sung by Constance Purdy, contralto, David Bispham, baritone, and his piano work, played by Clarence Adler. Mr. Hartmann played some of his violin compositions and a group of MacDowell pieces, transcribed by him for the violin.

Brooklyn Hears "Messiah" Sung by Barnhart Forces

The Community Chorus of New York, supported by the senior orchestra of the Music School Settlement, was heard at the Brooklyn Academy of Music on Wednesday evening, April 10, in the "Messiah." Harry Barnhart directed the work with splendid ensemble results. Reed Miller sang the tenor solos in his usual artistic manner. Mme. Nevada

Van der Veer sang the contralto solos, "Then Shall the Eyes of the Blind" and "He Shall Feed His Flock," with sympathy and beauty of tone. Dora Gibson, a soprano new to most audiences, displayed a fine voice of much volume in the aria, "I Know That My Redeemer Liveth." The chorus was excellent and the "Hallelujah Chorus" was spiritedly sung.

A. T. S.

BAUER ADDRESSES SCHOOL

"War Has Proved America Is Musical Nation," He Says at Settlement

The spring concert of the Union Settlement School was given at Settlement Auditorium, New York, on April 14, in honor of its new board of directors. The members of this board are Mrs. H. D. Dakin, Mrs. Edward J. de Coppet, Mrs. Henry de Forest Baldwin, Mrs. Roy A. Rainey, Mrs. Martha B. Schirmer, Mrs. J. F. Workum, Mrs. Janet Daniels Schenck, F. S. Hastings and Dr. William P. Merrill. Harold Bauer, who, with Pablo Casals, forms an auxiliary council for the board of directors, made a short address.

"I have enjoyed this concert as much as anything I have heard in a long time. I feel that the pupils of this school are in a way my descendants, for Mrs. Janet Daniels Schenck, its director, was one of my pupils in Paris. I hope that the school will continue in the future at the highest point of efficiency, in other words, that it will be conducted as it has been up to the present time.

"I want to tell you how essential to the spiritual life of the country music is—how essential to its good citizenship. At the beginning of the war I watched with curiosity war's effect upon music in this and other cities. War burns out the shams. War is the bitter test. In some countries which we formerly considered musical, their music ceased when war started and the people turned to drama or to literature as the case might be—whichever to them was essential.

"In this country the opposite was the case. The theater was harmfully affected. But the people went to concerts, operas and recitals more than ever. The answer was definitely given. America is a musical nation. Music to America is not merely a mere surface thing, but an essential need which war has emphasized."

A small admission was charged by the Students' Association of the school and the proceeds were sent to "L'aide affectueuse aux musiciens."

Copeland Compels Joy in Recital at Boston Art Club

BOSTON, April 5.—George Copeland, the pianist, gave a recital at the Boston Art Club on Thursday evening, March 26, that attracted a capacity audience. Mr. Copeland's program included numbers by MacDowell, Bach, Chopin, Debussy, Grovelz, Zuerla, Albeniz and Chabrier. His splendid pianism was invariably in evidence. The delicate beauties of Debussy were revealed in masterly fashion by Mr. Copeland. In sharp contrast thereto were the Spanish dances. The poetical imagination of Chopin was not lost sight of by Mr. Copeland. He interpreted three of the Pole's numbers with dignity and poise. His fine playing of Bach and the breadth and grandeur with which he portrayed the MacDowell "Sonata Tragica" gave balance to the program and showed further evidences of Mr. Copeland's versatility. The audience was warmly enthusiastic.

W. H. L.

Ethel Leginska Repeats Reading (Pa.) Triumph

READING, PA., April 11.—Last evening Ethel Leginska, the pianist, made her second appearance this season in Reading. She is the first artist of high rank to have a second engagement here in the same season. She repeated her former success, being enthusiastically received. The Chopin B Flat Minor Sonata and Study in A Minor were on the program along with some more modern works. The concluding Liszt "Campanella" and "Mazeppa" aroused the Rajah Theater audience to unwonted enthusiasm.

W. H.

Emma Roberts Triumphs in Mid-Western Concerts

The following telegram regarding the success of Emma Roberts in Chicago and Terre Haute, has been received by Daniel Maver, her manager:

"Chicago was a splendid success. Manager Apollo Club desired immediately to discuss plans for next season. Terre Haute was also a great success."

SCHUMANN-HEINK THRILLS 3,000 SCRANTON ADMIRERS

Favorite Contralto Receives Great Ovation When She Pauses During Recital to Praise Our Troops

SCRANTON, PA., April 15.—Musical interest centered during the past week in the Keystone courses of concerts given at the Strand Theater by Chauncey Hand. To say that she had an ovation is to express very tamely the greeting from nearly 3,000 persons with whom the contralto is a favorite of years.

The entire evening was full of thrills. All through her singing of the glorious "My Heart Ever Faithful," the audience was stirred by her impassioned interpretation. When she paused before singing "Ah mon Fils," from "Le Prophète," significant in its sentiment for one who wears four stars in her service pin, and spoke a few words for the boys in the camps and at the front. The audience became intense in its applause. She said, "I don't believe the fathers and mothers know how wonderful their boys are." Then she went on through the program bringing another thrill with "Danny Boy," which she said the soldiers love best of all the songs, and one which she has sung in many camps. There were several old favorites including "Kerry Dance" and "His Lullaby." She gave "When the Boys Come Home" with dramatic effect, and concluded the program with a beautiful interpretation of the "Star-Spangled Banner." Edith Evans was a sympathetic accompanist. Marvine Maazel, a youth of seventeen, played several Chopin numbers in a way that brought him prompt recognition.

It has been proposed to have the community chorus give a "sing" on the courthouse square, as a feature in the Liberty Loan campaign.

H. C. P.

Newark Applauds Adele Kates

Adele Kates, pianist, played recently to an enthusiastic audience that filled Wallace Hall, Newark, N. J. Her artistry was quickly recognized by her hearers, who were especially delighted with her reading of the Schulz-Elver "Arabesques" on the Blue Daunbe Waltzes." This was Miss Kate's second recent appearance in New Jersey, her Newark engagement having been the direct result of her success in Paterson several weeks ago.



Edmund G. Hurley

Edmund G. Hurley, organist in the Church of St. Paul the Apostle for forty-seven years, died on April 11 at his home in Passaic, N. J., of a complication of diseases. Mr. Hurley was born in London in 1848 and came to this country in 1869. He was a distinguished exponent of Gregorian chant music, organized the first boys' choir in the Catholic churches of this country and attained so great a reputation as a composer of organ and choir music that Pope Pius X made him a Knight of the Order of St. Gregory in 1909. Two years later, the decree of doctor of music was given him by St. Francis Xavier College. During his forty-seven years at St. Paul's Church he was absent on only one Sunday.

Arthur Schuckai

NEW HAVEN, Conn., April 13.—Arthur Schuckai of Branford died yesterday in the Norwegian Sanatorium in Brooklyn. Mr. Schuckai was in his thirty-first year and is survived by his parents and his widow. He was a graduate of the Yale School of Music and studied violin and viola with Prof. Isidore Troostwyk. In the New Haven Symphony Orchestra Mr. Schuckai played viola for several seasons. He also conducted a studio in New Haven and Waterbury, and his work in these places was highly successful.

A. T.

Ezra F. Thompson

Ezra F. Thompson, for many years instructor of music in the Flushing Institute, died at his home at Flushing, L. I., on April 11, aged eighty-nine years.

Let Nation Be as Kind to Music as to the "Movies," Pleads Mabel Riegelman

"Every Block Has a Motion Picture Theater, Why Cannot Every City Have an Opera House?" Queries the Operatic Soprano—Relates Some Entertaining Anecdotes of Her Stage Career

By CLARE PEELER

IVACIOUS, appealing, intense, enthusiastic, Mabel Riegelman, the essence of artistic femininity in a pretty blue silk frock, sat in her apartment "somewhere uptown," and talked of many things. If not of "sticks and sealing-wax"—of ships, certainly. For her first words were of the arrival of an only brother from France, with war souvenirs of all kinds, and with the truly brother-like request that the sweater on which the little prima donna had been working for weeks be remade.

"He says it must be tighter around the waist!" his gifted sister mourned. "But we're so proud of him that I think he could ask for anything. He's only nineteen, and volunteered when our war was two weeks old. And as young as he is, he's been advanced twice already."

Miss Riegelman's personality is a most winning one. Cheerful and friendly to a degree, she draws others about her to the extent of being actually forced sometimes, she admits, to seek solitude.

"But I can't stand it for very long at a time," she remarked, frankly. "About two hours of my own society is as much as I can endure at a time. Even when I'm studying, I like to have others near. I love society. But I wasn't made to sit in a corner at a party, and so I have to leave society out, to a great extent, during the musical season. It takes too much out of me, or I give it too much of myself, perhaps."

"There's so much for a singer to study, if she loves her work," she went on. "To find new beauties in your rôles as you study and restudy them—it's fascinating! I can't endure the stiffness that comes from a rôle that's static, so to speak. And then, there are always the languages. They aren't difficult enough for me to give me very much to do—I'm a bit of a linguist by nature—except for the Russian. Mr. Rabinoff was going to have me sing in some Russian operas he hopes to produce, and I began on that language, but it's terrific! Just now, I'm working up *Gilda* in 'Rigoletto,' so I'm studying Italian.

Her First Rôle

"I may have to sing it at a moment's notice, as I appear to be fated to do," she remarked, with her happy little laugh. "That trick of mine dates back some years. When I was a child of nine in California, I sang my first rôle, *Little Red Riding-Hood*, in a children's operetta, as a substitute for another child, and I think made rather a success. At any rate, I've been singing ever since. And some of my greatest successes came to me that way. Once, in Chicago, I had to take Maggie Teyte's place in 'Mignon,' and all the way from the costumes to the tenor singing opposite, I had my troubles. The costumes proved to fit beautifully, but the tenor was another matter. He was so furious that finally Charlier, the assistant conductor, who was working very hard with me, said: 'Now look here. If I can stand it, and Dippel can stand it, and Miss Riegelman can stand it, I don't see what you've got to fuss about.' The tenor thought I never could learn the rôle in two days' time, you see. But he was awfully generous and kind, after all, that tenor, like most artists. When we came before the curtain, finally, he was so pleased with the way the performance had gone, that he kissed me then and there, to the audience's delight."

Her kindly feeling towards her fellow-artists is shown even in the little soprano's rooms. Instead of their being decorated with photographs of herself in her various rôles, one finds pictures of others who have greatly attained in her art—several in particular of Mary Garden, one of Miss Riegelman's idols.



Mabel Riegelman, Soprano of the Chicago Opera Company, in Her Home. The Right-Hand Picture Shows Miss Riegelman as "Mignon"

"Isn't she wonderful!" she observed, enthusiastically. "And I tell you, she's been kind to me."

Her loyalty to friends and to family, indeed, is only to be equaled by Miss Riegelman's loyalty to country. Her dream is of American pre-eminence in music—of American composers to thrill the world—of American opera houses—"lots of them"—municipally endowed, which shall carry the fame of American singers abroad, and which shall, most of all, lead on and up the American people's love for music.

Wants Municipal Opera Houses

"Never mind what they say about its taking so long, and being so hard to make good translations," she declared, "let's have the municipal opera houses, and if we can't have opera in English, let's at least have opera. Let's alternate serious and comic operas as they do in Europe. Three nights a week you could have operas like 'The Bat' and 'Fatinitzia,' and the Gilbert and Sullivan ones, even; the rest of the time have grand opera. Think how splendid it would be, instead of having a big opera house, or even only two, in New York and one in Philadelphia, Boston and Chicago, to have them also in Trenton, Harrisburg, Albany and so on as well, all municipally endowed, with good stock companies as they have them in Europe, and at popular prices. Why can't we at least do for music what we've done for the movies? There's a motion picture theater in every block—why not an opera house in every American city?"

"The Musical Alliance that Mr. Freund has founded—that's one of the very best ways to bring this about!"

"After the war there will be reaction—to a spirit of joy, I firmly believe, which will express itself in music, and then will come the question: Will musicians go back to Europe in large numbers, or will they stay here? If we haven't the atmosphere and the room and the help for them here, they'll go back. If they do, then we will go back—in another sense—musically."

"We must have more chances given to the American composer. Of course, I'm thinking of the composer of opera, because that's my line. People say there aren't subjects enough suitable for opera. Utter nonsense! Outside of the wonderful subjects to be found in our own glorious American history, why can't

tically had money to spend for the first time, and you know people under those circumstances reach out for the best things, often.

"By and by the taste for music will develop until from just wanting to hear certain musicians they will want to hear music. Also, after having demanded excitement, distraction, they will want a steady level of elevation. Their musical standard will have become high and their taste more refined, unconsciously."

"The other day when I was at the movies—did you know I was a 'fan,' by the way?—I sat behind two workingmen. Debussy's 'Romance' was being played, and the delight with which they commented on it was a revelation to me."

Miss Riegelman was asked to account for her fondness for the motion pictures.

"Because I think they're the essence of drama, and I love the theater passionately. I am said to be the image of an aunt who was a successful London actress, and I can well believe the love of the theater is in my blood, it awoke so early—at five, I think—and has influenced me so much. Frankly, if I had ever to choose between sacrificing tone-production or dramatic values, I'd let the tone-production go. In Europe (I was there about four years, you know) I used to revel in the theaters. They have the finest music, as all good Americans want to have them both, for everybody. We never minded an all-day performance, like the Trilogy of 'Wallenstein,' for instance, which began at eleven in the morning and lasted, with stops for meals, until eleven at night, any more than we realized that the 'Ring' performances lasted for hours."

What Is Most Difficult

"Do you want to know what the most difficult thing in opera is? I'll tell you: the other fellow. Not that they do it on purpose, but if another singer, for example, has a preconceived idea of where he ought to be on the stage to get his particular effect best, he wants to do it—and sometimes the results are very funny. I sang with a *Canio* in 'Pagliacci' once who wanted to be down by the footlights in the room scene, and expected me, as *Nedda*, to trail after him. Well, I wouldn't, and I told him so, before the performance. That made him so cross that the critics said afterwards his was the most realistic anger they'd ever seen done in that scene, and they particularly admired the way in which he simulated the choking of his voice with rage."

So, with serious and humorous talk intermingled, with philosophy alternated with merry little stories of stage life, even with little bits of domestic interest—for her family means much in her life—the pleasant afternoon with the little prima donna passed away. (By the way, Miss Riegelman has decided that a small prima donna should be called a "prima donnelle").

Ferrari to Direct Own Patriotic Sings in Aid of Liberty Loan

Gustave Ferrari will conduct his two patriotic songs, "Flag of My Heart" and "A Mother's Prayer," on the afternoon of April 26 outside of the New York Public Library, Fifth Avenue and Forty-second Street. He will present them with George Rasey, tenor, and a chorus of 200 mixed voices, which began rehearsals at the Century Theater on April 20. The event has been arranged by the Women's Stage Association for the Liberty Loan.

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